



NOW THEN

NATALIE M WOOD | FESTIVAL OF THE MIND | CHRIS & COSEY
A MAGAZINE FOR SHEFFIELD | ISSUE 78 | FREE



NOW THEN

IS A **FREE**, **INDEPENDENT MAGAZINE PUBLISHED IN SHEFFIELD AND MANCHESTER**. IT IS ALL ABOUT **SUPPORTING INDEPENDENCE IN ART**, **TRADE** AND **CITIZEN JOURNALISM**. **LOCAL PEOPLE ARE STRONGLY ENCOURAGED TO CONTRIBUTE** AND EACH MAGAZINE INCLUDES **ARTWORK FROM A DIFFERENT FEATURED ARTIST**.

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EDITORIAL

After a summer of being asked where Now Then has gone, we return to print this month with a jam-packed issue, featuring artwork from Stockport's Natalie M Wood, an extended feature on Festival of the Mind 2014, and an interview with Chris & Cosey of Throbbing Gristle fame ahead of their appearance at Sensoria next month.

The Now Then Discounts App should now be live and available for free download on Apples and Androids alike. Over 100 local independent traders are listed, each providing an offer or discount, along with contact details and interactive map location. Download it using the QR codes on this page. We hope it will help you find all kinds of independent traders across the city and make shopping locally an everyday choice.

If you are new to the city and to Now Then, welcome. Get in touch if you are interested in being involved in the magazine. We'd love to hear from you.

SAM
sam@nowthenmagazine.com

Our world is increasingly unequal, characterised by apathy, disconnection and the interests of the few. We can do better.

Now Then is a platform for independent art, trade, music, writing and local news.

It's about supporting the things that make a community what it is – creativity, cooperation, collaboration, conscience and consciousness.

Anyone can contribute to the magazine both online and off, remotely and in person, in support or in opposition - the discussion is what matters.

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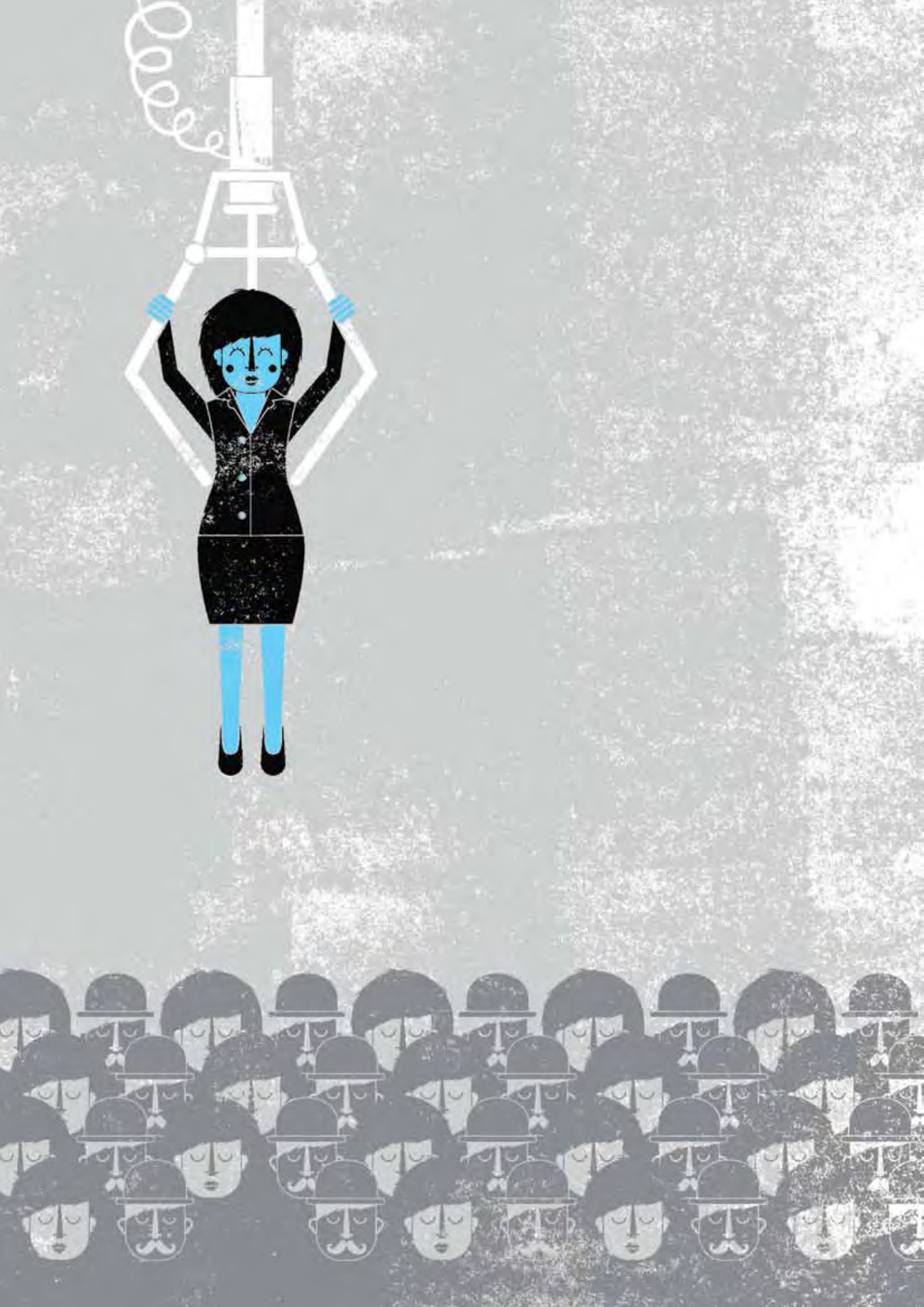
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Evolutionprint





LOCALCHECK

SLTV

.....

From 23 September, there's a new television channel you won't want to miss. At last Sheffield will be televised. Cue Sheffield Live TV. You'll be able to turn on, tune in and see TV relevant to your life, to our city.

Crowdfunded and community-owned, it will broadcast on Freeview channel 8, cable, the web and mobile. Programmes will cover the local music, filmmaking and arts scenes, and hyper-local news, views and sports. Local places, events, businesses, people and their activities will be featured. Underground music masters like Alex Deadman and Cool Beans are onside. Local film projects Deranged Industries and Zero Budget Film Festival are in the picture. An online video also gives a taster of regular slots for new music, Loxley Valley Community Farm, and Nice Out Innit, taking viewers around some spectacular historic places in the area.

covers and the people involved.

If running a volunteer radio station sounds easy, TV adds whole new areas of complication. Sangita Basudev, one of the team working like gremlins to get on the air, seems to be energised by sheer enthusiasm. Broadcasting doesn't have to be a spectator sport, she says. Cambridge Community Radio, which grew out of a pirate station, first opened her eyes to how empowering it can be to communicate on the airwaves, and she hasn't stopped fighting for this ever since.

If you or your group have something to contribute, the station is open to new ideas, volunteers and collaborations. Fancy reporting on what you know, the inside story in your area? Got a talent or a concept in the back of your mind? Mentors, trainers and production groups will work with anyone who's got something worth putting on the air.

.....

“PEOPLE YOU MIGHT WALK PAST ON THE STREET ARE PLANNING AND BROADCASTING THEIR WORDS, THEIR MUSIC, THEIR CREATIVITY”

.....

There are even ideas about mixing the formats of radio and TV, making it a real genre-shifting, interactive digital platform. This is possible because it follows in the footsteps of long-running sister project Sheffield Live Radio, with its slogan 'Made in Sheffield, Made by You'. Fine words that really mean something, because almost everyone involved is a volunteer doing it for love, fun and commitment to Sheffield.

There will be no ignorance of the North. There will be no wondering why a new car park in Leeds is the big local story of the day. There will be no repeats of 70s Hollywood B-movies. Our city and our people will be televised. Sheffield Live Radio is quirky, sometimes imperfect, but it's real. Not in the sense of 'Real Radio', carefully blanded out to smooth the advertisers. Not in the sense of 'reality TV' and its hyped up celebrity-hungry nonsense. Sheffield Live comes straight-talking from a studio in our city. People you might walk past on the street are planning and broadcasting their words, their music, their creativity. It's totally diverse in what it

It could be you, your business, your voluntary work, your interests. Why not?

It will be a learning experience all round. Sheffield Live TV will start with glitches, no doubt, but it will be good. It will be what everyone's talking about. And it will get better and better, especially if you get involved. The local media revolution is here. Sheffield will be televised. Sheffield will be live.

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GAZA

POWER & ACCOUNTABILITY

.....

During the heat of the conflict I started turning my face away from images of destruction and death within the walls of Gaza. I avoided seeing the headlines and winced at the radio news that hourly snagged my attention. I turned my face to protect myself from the brutality, and yet this compounds the suffering of Palestinians.

In 2011 I visited the occupied territory of the West Bank and Israel. I met with a wide range of people, from Hamas politicians to Zionist settlers. Throughout my time there it seemed the more I learned, the more complicated it became. The nearest thing to a moment of clarity came on the last day, the last stop on the way to the airport.

Yad Vashem is Israel's holocaust memorial and the most powerful monument to the ghastliness of 20th Century history. Entering Yad Vashem, you step down into a dark concrete bunker displaying the horror of anti-Semitism. The groups of soldiers are not for show, but rather young Israelis doing national service, preparing to protect Israel from the potential horrors that Israel was born out of. It is not just the story of the holocaust, but also the story of Israel. After the stifling ordeal of this underground terror, you emerge onto a balcony bathed in sunlight. The sound of children laughing is played through discreet speakers. The message cannot be missed. When the world hates you, this Jewish state will be safe. Every young Israeli experiences this emotional journey. So when rockets fly from Gaza they become an extension of the holocaust, the rocket sirens a reminder that out there people want you dead.

The people of Gaza now suffer, unable to flee, unable to avoid the bombs which hit the only sanctuaries available, UN schools sheltering the vulnerable. Maybe now is the time to trot out the usual disclaimer that I do not condone violence of either Israelis or Gazans. I acknowledge the rights of both groups to defend themselves. I believe all parties should adhere to international law. This familiar set of statements does nothing to remove the guilt from those who indiscriminately fire rockets from Gaza or those who shell UN schools and kill civilians.

The UK is tragically tied to this situation, from the Balfour declaration of 1917, which intended to create the Jewish state, to the £42 million of weapon export licences issued to Israel since 2010. Drones and ammunition landing in Gaza appear to have been manufactured in the UK. We can try to wash our hands of the horrors we see in the news, but turning our faces away is an implicit support of Israeli action.

Christian Aid has worked in Israel and Palestine since the 1950s and today works with more than 20 Israeli and

Palestinian organisations to build peace and alleviate poverty. In a statement on 30 July, it stated: "This latest outbreak of violence is not about Gaza. The people who are now dying in their hundreds are paying the price for a lethal combination of international political impotence and indifference to decades of Palestinian dispossession and displacement. It appears from its actions that Israel disregards the most basic rights of Palestinians."

The one thing asked of me by the few Palestinians I met was to see what their life was like and tell others of it. This situation is not resolved by a ceasefire while Gaza falls back through the pages of your newspapers. Palestinians in Israel, the West Bank and Gaza face regular violations of their human rights. Many Palestinian villages are repeatedly demolished at the crack of dawn and the homeless families billed and fined. Illegal Israeli settlements continue to be built in the West Bank and settler violence against Palestinians goes unpunished. Israel restricts movement through humiliating checkpoints and denies access to Palestinian land and water.

Christian Aid suggests the answer lies in holding to account those who break international law. When the first UN school was hit I sent a letter to my MP, in which I explained my sense of powerlessness and frustration at the bombing of Gaza. I asked him to take some action, for whilst I felt powerless, the UK government does have power to act. Impunity for those breaking international law must stop in order to allow peace to grow. You may want to ask your MP why the UK abstained in a recent UN vote to investigate human rights violations in Gaza. As citizens who our politicians serve and represent, we have the power and duty to hold them to account.

Chris Ware



Photo by Marius Arnesen

TWO CITIES

BEYOND THE WICKER ARCHES

.....

Detroit and Sheffield are two post-industrial cities linked by their thriving underground music scenes, but they are perhaps even more similar in terms of their urban, racial divisions than we would care to admit. A dividing line between predominantly white, affluent areas and more racially diverse and deprived areas could be drawn down the middle of Sheffield, separating the south-east from the north-west. This partition parallels 8 Mile Road, which separates the exclusively white districts in the north of Detroit from the African American communities in the south.

Travel and transport links simultaneously connect and divide urban spaces. The 83 bus route, which runs from Mill-houses to Ecclesfield and goes beneath and beyond the Wicker Arches, divides Sheffield in the same way that 8 Mile Road divides Detroit. They both act as sliding doors between two starkly different realities. The 70 minute journey on the 83 bus connects and separates rich, majority white areas from poorer,

work together with class hierarchies to maintain inequality, and these hierarchies are embedded within the geography of the city. They need to be given equal attention if the problem is to ever be fully understood and addressed. This omission is undoubtedly influenced by images of American ghettos and wealthy, white suburbia. The strikingly obvious fragmentation of American cities often diverts our attention away from the quieter reality of racial divisions closer to home.

It seems that, minus a history of legally enforced racial segregation as in the US, Black and Minority Ethnic ghettos are not the main problem in Britain. White ghettos are. But, as a nation, we are reluctant to admit this and shy away from using the term. Two researchers from the University of Manchester, Nissa Finney and Ludi Simpson, define a ghetto as an area where “one ethnic group forms 90-100% of the population,” regardless of how affluent or deprived it is. While downtown areas of Detroit and Chicago have pockets of deprivation,

“RACE IS ONE OF THE MANY FACTORS EMBEDDED INTO THE DIVIDED GEOGRAPHY OF OUR TOWNS AND CITIES”

more racially diverse areas. According to the Indices of Multiple Deprivation, a measure published by the Office for National Statistics every four years, Ecclesall is amongst the 20% least deprived areas in the country, while Burngreave is amongst the 20% most deprived.

The life expectancy gap of up to ten years which exists between people born at different points along the bus route further highlights how divided Sheffield is. This gap was first reported in Sheffield City Council’s Fairness Commission Report last year, which stated that “a baby girl who is born in and inhabits one part of the city can expect to live, on average, almost ten years longer than a similar baby girl born and living her life about four miles away, by virtue of nothing more than the socio-economic circumstances and area she was born into.”

But, as in the Fairness Commission Report, it is this economic and health disparity that social researchers tend to focus on. Race is a topic that is rarely broached. It’s tricky territory to navigate, but the role it plays in dividing Sheffield is something that should not be ignored. Race hierarchies

where African American or Hispanic populations form over 90% of the population, in Ecclesall, 92% of the local population is recorded as being white. If you were born here, not only are you more likely to live up to ten years longer than those born just four miles away, but you will probably earn considerably more. The average household income in Hallam, the parliamentary constituency where Ecclesall is located, is 36% higher than the rest of Sheffield.

The 83 bus route does not solely highlight economic divisions. It provides a snapshot of how Sheffield is being divided along ‘the colour line,’ a term first coined by the African American social reformer and abolitionist Frederick Douglass in an 1881 article. In Burngreave, where average life expectancy is at its lowest in Sheffield, there is a BME population of 57%. This is in comparison to Ecclesall, where there is a BME population of just 8%. While overall there is a relatively small BME population in Sheffield of 16%, their concentration in less affluent areas is something we must look at.

Sheffield’s rich cultural diversity is concentrated into the

deprived north-eastern wards of the city. Pockets of deprivation and affluence are located in opposing areas, with inhabitants rarely crossing the borders. These wealthy, majority white regions become areas of snowballing success and wealth, while many racially diverse areas are left isolated.

The recession does not exist in the same way on high streets in the south and west. A short walk down Ecclesall Road will quickly confirm this reality to anyone. This thriving hub of families and young professionals is not short of expensive restaurants, boutiques and coffee shops. The story is clearly very different along Burngreave Road, where many shops remain boarded up or severely understocked.

Race is one of the many factors embedded into the divided geography of our towns and cities, but it is the factor that is most overlooked. Racial division may be an uncomfortable reality to reckon with, but just because social research tends

to shy away from addressing it, this doesn’t mean it’s not there. Before our tale really does become one of two cities, the existence of areas of white wealth far removed from those neighbourhoods beyond the Wicker Arches must be realised before the partitioning walls can be knocked down.

Cheyanna O’Connor

Fairness on the 83, a film project exploring attitudes to fairness and inequality in Sheffield, will launch as part of Festival of the Mind 2014 on 18 September online, as a photo exhibition at Castle House from 18-28 September, and on a vintage bus on Fargate on 19 September.

SPATIAL CHARACTERISTICS OF DEPRIVATION IN SHEFFIELD

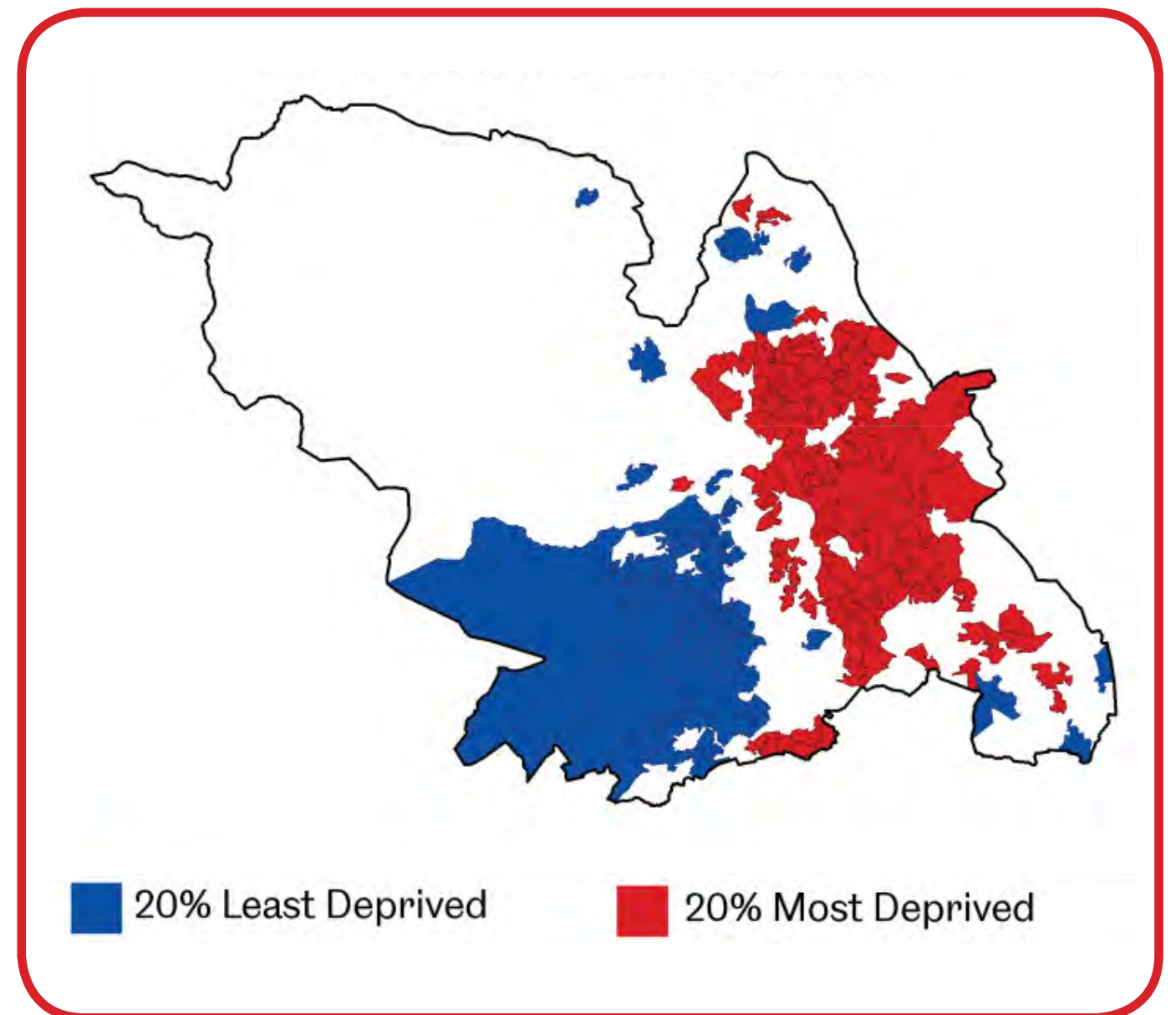


Image: Deprivation in Sheffield report, University of Sheffield, 2011

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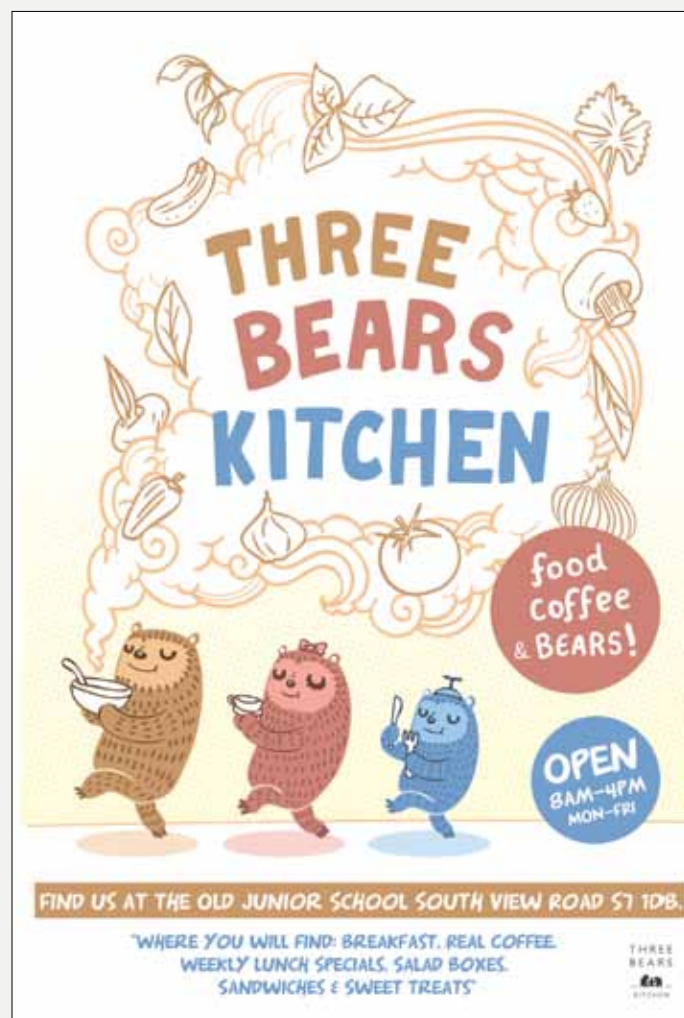
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FOOD

AMERICAN

.....

From pulled pork to sliders, American food in the UK has undergone a transformation in recent years. Five years ago, most of us would've probably thought of food from the USA as low quality burgers and hotdogs. Today, it is one of the most popular and fashionable cuisines, and is embraced by Brits as a nuanced and delicious way of cooking, or even a gourmet indulgence.

Smoke is an American BBQ restaurant in the city centre specialising in (you guessed it) smoked meats. Anchorage is a new bar and restaurant in West One, offering East Coast deli-style food. Both told us more about their take on the food of the USA.

Was there a specific experience that led you to focus on American food?

[Duka Nagy, Smoke] My best friend Sean watched Man v Food and saw an amazing restaurant called Saltlick BBQ in Austin, Texas. A few days later we were on a plane. We were so impressed by the whole experience that we decided to start our own barbecue restaurant.

What's your own interpretation of American food, in terms of cooking, presentation and style?

[Tom Aronica, Anchorage] We're focusing on the East coast. We're keeping the food very simple and focused on the quality of the ingredients. It's all about great flavour and simple techniques, letting the quality stand alone.

I've always interpreted American food as very homely, simple and family orientated. I've taken a few trips to New York with my girlfriend and visited Katz Deli, which is the oldest deli in the world. Everyone knew each other, were really friendly and the food was simple, honest and outstanding.

[Duka] From state to state and town to town, traditions dictate which way a particular establishment is going to adopt, as there are differences in type of meat, sauces, rubs, woods used in smokers and even the levels of wetness or dryness of the rubs. The only thing that unites them all is the hot smoking or smoke cooking (the difference being in the temperature) but both processes use the same premise – cooking with hot smoke over the indirect heat.

Is there a key ingredient, flavour or technique that

defines your food?

[Duka] It was the simplicity of Saltlick BBQ that impressed us the most, so we designed a menu that allowed us to focus on fewer items delivered at consistently high quality. We use both processes - hot smoking and smoke cooking - having imported smokers from the US as well as operating our signature open fire pit. All our rubs and sauces are created by us and meat is sourced locally and delivered fresh daily.

[Tom] The key to our food is in the preparation. The cooking is simple but it's all about the care we take in the selection and preparation of the dishes which really make them special. We select our own cows from our butchers, which we age to our own specifications. Our deli meats are all cured and salted in-house in purpose fridges, and our British lobsters are picked fresh out of the tank. So when it comes to the cooking, we can keep it simple.

What is it about American food that appeals to the British public?

[Tom] I think the trends in American food have picked up so much as they have a huge amount of flavour, particularly BBQ, and are incredibly simple.

[Duka] Brits love barbecue as it's there to challenge nature. Let's face it, there are not very many dry, sunny days on our beloved island. Somehow we all agree that when you cook things over open fire they always taste great. There's something about barbecue that brings out our sociable side, encouraging us to invite friends and family over and make an afternoon or evening of it. So for ten months of the year we are left yearning for that taste and occasion. Smoke solves those issues by bringing the outdoors in.

What's your flagship dish?

[Duka] Our customers are raving about our Pulled Pork or Brisket pit plate, though my favourite is a Beef Rib with Mac & Cheese. But I think one dish that everyone is talking about is Burnt Ends.

[Tom] Lobsters come fresh from our tank. We also have the Tomahawk steak as a sharer and our own cured meats. We've tried to pick some really good cheeses to go with the craft beer as well.

Cassie Kill



SALT BEEF

Recipe by Anchorage

Brine:

275g soft brown sugar
350g pink salt
2 tsp black peppercorns
½ tsp juniper berries
4 cloves
4 bay leaves
4 thyme sprigs

Meat:

2.5kg beef brisket
1 large carrot, chopped
1 onion, chopped
1 celery stick, chopped
1 leek, chopped
1 bouquet garni
½ clove of garlic

Add all the brine ingredients to a pan with 2.5 litres of water. Gradually bring to the boil, stirring occasionally so the sugar dissolves. Once boiling, leave for two minutes then remove from the heat. Pierce the brisket all over. In a large tub, cover it with brine and put a plate on top so it stays submerged. Leave in the fridge for a week.

Remove from the brine, rinse, roll and tie the meat. Add it to a pan with all the vegetables and herbs and cover with water. Bring to a simmer and cook for 2-3 hours, until the meat is very tender. Serve in rye bread with Swiss cheese, sauerkraut and mustard.

CORNBREAD MUFFINS

Recipe by Smoke

Makes 12

–
600g plain flour
5 tbsps baking powder
1½ tbsps sea salt
700g polenta/cornmeal
240g caster sugar
700ml milk
240ml sunflower oil
3 eggs
500g sweetcorn, drained
1 cup jalapenos, diced
1 cup jalapenos, as topping

Sieve the polenta, flour, baking powder, sea salt and sugar into a large bowl. In a separate bowl, beat together the milk and eggs. Stir the corn and diced jalapenos into the egg mix. Gently pour the wet mix into the dry, stir and leave to stand for half an hour.

Spoon into greased muffin pans and top with a couple of jalapenos. Bake at 180°C for 15-20 minutes. Best served with maple syrup and whipped, piped butter alongside all smoked BBQ dishes.



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CREATE



WORDLIFE

HOSTED BY JOE KRISS

.....

We've got four poems for you this month, as we've been making the most of our online only summer issues to bring you longer prose pieces. You can find them all on the Now Then website. Although we've had a good summer so far, it seems the Sheffield literary scene in true poetic fashion is already looking towards winter with these pieces. More scarfs and bobble hats than barbecues and shorts. Despite the change in temperature, there is a lot to look forward to on the literary front.

JOE
wordlife@nowthenmagazine.com | @wordlifeuk

.....

**WORD LIFE AND NOW THEN PRESENT
TIME PASSES. LISTEN. LAUNCH PARTY**
5 September | Old Woolworths, The Moor | £5

Time Passes. Listen. is a Dylan Thomas-inspired storytelling and immersive theatre project taking place this autumn in a derelict shop on the Moor. There will be an exhibition throughout September and a bespoke piece to be performed in November. We're helping to launch the project, hosting some of the best storytellers in the city, including Word Life favourite Gav Roberts and Alt.Com.Cab ring-leader Sean Morley.

OFF THE SHELF FESTIVAL OF WORDS
11 October - 1 November | offtheshelf.org.uk

It's that time again. Sheffield's all-singing, all-dancing celebration of words in all their forms returns to bring you a month of talks, performances, workshops and much more. Festival brochures will be winging their way across the city this month, so check out the line up there or online.

WORD LIFE PRESENTS KATE TEMPEST
8 November | Plug | £12.50

It's a while off but we're very excited about this show. Winner of the Ted Hughes Award, poet and playwright Kate Tempest will be appearing at Plug on her album tour. We're hosting proceedings, so there will be a few treats from other local writers on the way. Demand for tickets has been high - at the time of writing close to half have already been sold - so don't sleep on this. See you at the front.



Interested in performing or writing something for Wordlife? Contact Joe Kriss at wordlife@nowthenmagazine.com

The Crawl

Entwined with those cold winds, edging our way home; stoned, and wrapped up against the world that has yet to inflict its climatic evils upon us. We held our collected breaths, our lungs heavy under the on-slaught.

You, stood on the corroding brick wall, that surrounded the sky-rise flats, the lights of which stared down upon us like a thousand disapproving eyes. Each one however, seemed as blind as the last, raising their eyebrows at our every move.

We left those squalid rooms of peeling tiles that curled at the corners like sun blistered, peeling skin. The walls as blank as they were damp, yet as inviting as the abandoned super-market, that our idle hands could never leave alone.

At the bus stop we leave tags and crumpled Rizlas, the shelter at this time offering cover from the passing blue lights and neighbourhood watch. Our sly laughter offering a welcome distraction from any mis-interpretation, our hands never bound.

As the breeze settled, through the transparent screens, that were shattered into tiny fragments like mud stained ice, we once again halted the orchestration of this shambolic parade, and again remain the drunken conductors of a soulless chaos.

Jonathan Butcher

Saturday

Summer is ending and leaves turn
Olympic gold and lies
and long lenses are in the papers
men read in the sunshine.

In the sunshine and last night's clothes,
students stroll home through the suburbs
and cyclists turn corners
under bill boards and vapour trails and blue.

Blue weekdays and bubble wrap rain
give way to a Saturday like clean towels,
like coming into land, like stretching
and breathing cold air, heavy and slow.

Heavy and slow, doors open
and streets are occupied by tables,
and tables by people,
and people by their musings.
A bus idles over the road,
waiting for them to get on.

Joe Caldwell

Sentences

Every sentence
is a sentence
in as much
as it pins down an idea.

Time served
on its own
will not
reform it.

Only a paraphrase
can do this.

Tristan Moss

St Francis in a Sheffield Pet Shop

A child runs his fingers along the bars
like playing glissando on piano.
St Francis frowns at the young lad,
his fingernails the length of talons
tap the boy's collarbone that rings hollow
and he flees downstairs out into the street.

Alone with his sisters the birds
the cockatoo screams for attention.
Francis looks into the cage,
the quiet is ringing.
It's white head tilts to one side,
the crest feathers raise to a Mohawk.

Peach faced lovebirds hop perch
to perch and back again.
The mirror is a framed disk
and our saint knows the 50-60
heart beats per minute are being wasted
quick as a tick of a wristwatch.

But it's the Zebra Finch that makes him weep,
pecking at its feathers
it looks out with streaming mascara eyes.
The urge to unhitch coop doors
he imagines reaching up to the elbow,
being on a spot-lit stage drum roll
confetti of birds from conjurer's cuff.

Karl Riordan



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COOL BEANS

A GUIDE TO 21ST CENTURY LUDDISM



Remember how it was way back when? No phones, no computers, no televisions, no little talking paper clip interrupting you whilst you're attempting to write a word document. Oh sweet Tiffany, those were the days, and how we desire returning to that long-forgotten era. I'm not implying that we employ techno violence (which, incidentally, is the latest dance music craze sweeping the nation), but perhaps it is time to do something about this suffocating techno invasion we're experiencing. Cue a handy guide (which definitely was not typed out on a 13-inch Macbook Pro with retina display) to being a luddite in the 21st Century.

1. To all those reading this on a technological device, you're quite spectacularly breaking rule 1 of being a luddite. Shut it off and go find a physical copy of Now Then Magazine. Yes it's free, you cheapskate.

2. Whereas we were once a free race, living out in the open, grazing on wild berries and running with the local deer, now we're prisoners, gormlessly glued to a giant TV screen showing repeats of Made in Barnsley and Keeping Up With The Appalachians. It's time to feel that warm mid-September breeze, followed by a thunderstorm clattering against your face.

3. Trains, planes and automobiles are all out, so get used to travelling via horse, cart and sailing boat. Luddite students fear not - you can still travel the world before you embark on university. In fact, your gap decade will be the best years of your life.

4. On the topic of horse and cart, luddite dogging requires a lot more skill, charm and panache. Top tip - keep sudden movements to a minimum to avoid startling your pony.

5. Avoid attending all clubs, raves, gigs, festivals or parties,

unless they're solely made up of beatboxers, acoustic acts and acappella groups performing through elongated cones.

6. Packaged food cannot be trusted. It's therefore imperative that you brush up on your hunter-gatherer skills. An urbanised luddite's diet consists of maimed fox, broken badger and the occasional canine. Aspiring luddites can find delicious recipes at www.soyouwanttobealuddite.org, but make sure you've transcribed them all via ink and quill before going 'full luddite'.

7. Email - too easy to trace. Phone call - too easy to tap. Video call - too easy to spend the whole time looking at yourself. The only luddite-approved form of communication is a carved slab of slate attached to a carrier pigeon. Thankfully there is a decent variety of tablets on the market.

8. There's no longer any need to get your antibody dose from your local GP. A luddite needs to naturally seize immunoglobulins the old fashioned way. Rubbing your face in manure, licking people's elbows and mating with livestock are all acceptable and encouraged methods of improving your immune system.

9. Once you've fully weaned yourself from the technological teat, it's time to convert your nearest and dearest. Start with the elderly by showing them 2 Girls 1 Cup. They'll never go near an LED screen again. If that doesn't work, 5 Men 3 Funnels and 1 Tub Of Margarine should do the trick.

10. Prising the youth of today away from their smartphones is a far greater task. My only suggestion is to make heroin, the only substance more moreish than Facebook, readily available within youth circles. They'll be so off their bonnets that updating their statuses will be the last thing on their minds.

Advice Arnold

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FESTIVAL OF THE MIND

Festival of the Mind nurtures collaboration between academics from the University of Sheffield and local creative organisations, aiming to showcase the university's most exciting and engaging research to the wider public.

This year the festival returns with a vengeance. Running from 18 to 28 September, the full programme features 75 local artist commissions and a total of 150 projects, covering everything from comedy and mind reading to pop-up gardens and 3D modelling. The only requirement is that research forms the basis of an exciting and engaging creative project, resulting in all kinds of weird and wonderful cross-discipline collaborations.

I took time out to speak to Professor Vanessa Toulmin, Director of Festival of the Mind and the National Fairground Archive, and Head of Cultural Engagement at the University of Sheffield.

What was the inspiration behind Festival of the Mind and what are the aims of the festival?

The original aim of the festival was to provide a collaboration point between academic research and creative engagement. There were many people involved in the original discussions, but the concept came from Anthony Bennett, an artist in the city. With my background in festivals, I thought you get better value and better impact if you put everything into a festival.

How does this year's festival differ from the first one in 2012?

This year there's a lot more expectation, because people know about it. Two years ago we were like a satellite that just landed out of nowhere. Suddenly it was there. Secondly, we've got a lot more projects and there's an international dimension to it, with [guerrilla

gardener] Ron Finley coming, which is going to be amazing.

I think also the collaboration with the Arts Council at Castle House makes a difference. They've sponsored 20 £1,000 commissions for the whole of the bottom of Castle House, which will be the Sheffield Bazaar. We'll have 20 artists showing their wares and doing one-off commissions for the whole of the festival. We've got Rocket01 and Phlegm doing work. We've got somebody building a zoetrope. We've got somebody recreating a Victorian photographic bar.

The National Fairground Archive is celebrating its 20th year. How will the NFA be involved in this year's festival?

We've got ten shop shows. Again, we've given commissions out to local artists inspired by the NFA to create shop shows based on the collections.

What are you most excited about at this year's festival?

I think bringing the NFA into it is quite interesting for me, because I've always kept them separate. There's the Wonder-tours. We've commissioned a street theatre company to do a walking tour of Sheffield's entertainment history. They're free on a Saturday and Sunday, twice a day. But I don't have an individual favourite. I get excited by all of it. I get excited by seeing the city vibrant and alive.

We've profiled a few choice projects, listed participating venues and put together our pick of the festival across the following pages. To browse the full programme, book tickets or find out more, visit festivalofthemind.group.shef.ac.uk.

Sam Walby



Image: Humanstudio



CASTLE HOUSE

THURS 18 – SUN 28 SEPT, 10.30AM-5PM

Castle House is an iconic, Grade II listed local landmark, formerly the Co-op department store and post office. Throughout Festival of the Mind, this massive building will come alive with 20 Arts Council-funded art commissions, ten shop shows inspired by the National Fairground Archive, numerous Festival of the Mind project showcases and much more. There will also be historic tours of the building at 2pm daily.

Exploring and reimagining Sheffield Castle, the **Imaginary Castles** exhibition will feature models and drawings by pupils of St Wilfrid's Primary School and Hunter's Bar Junior School. Professor John Moreland will also talk (Fri 19 Sept, 5-6pm, Spiegeltent) about the near-mythical castle and how it was interpreted by the pupils.

ReMake Castlegate is a collaboration between the School of Architecture and Yorkshire Artspace based around a 1:200 base map of the Castlegate area. Hosted at Exchange Place Studios throughout the festival (excluding Sundays), the project will work with people to create scale models of key buildings, all the while collecting memories and opinions about Castlegate. The aim is to capture what has been lost, what remains and what could be.



HARVEY TEASDALE: THE SHEFFIELD MAN MONKEY

SAT 20 SEPT, 1-2.30PM & 3-4.30PM, SPIEGELTENT

Showman Harvey Teasdale started his colourful career as a clown and performer in the working class pubs of Victorian Sheffield, putting on plays based on local stories of crimes and misdemeanours, before moving to Shakespearean theatrical performances and his famous 'man monkey' act. Based on Teasdale's unique autobiography, first published in 1878, **Harvey Teasdale: The Sheffield Man Monkey** explores this larger-than-life character, who was imprisoned at Wakefield Prison for attempting to shoot his wife, underwent a religious conversion, and on his release two years later continued touring the city to denounce his former criminal life, ceremonially destroying his play scripts and his monkey costumes. As well as exploring the life of a largely unknown local character, the theatre piece will demonstrate the liveliness of working-class performance culture in 19th century Sheffield.

This project is the latest collaboration between the University's Department of Archaeology and Point Blank theatre company, whose joint production All Sorts of Wickedness, which focused on Sheffield Manor Lodge's 19th Century mining community, featured as part of the Festival of the Mind in 2012.



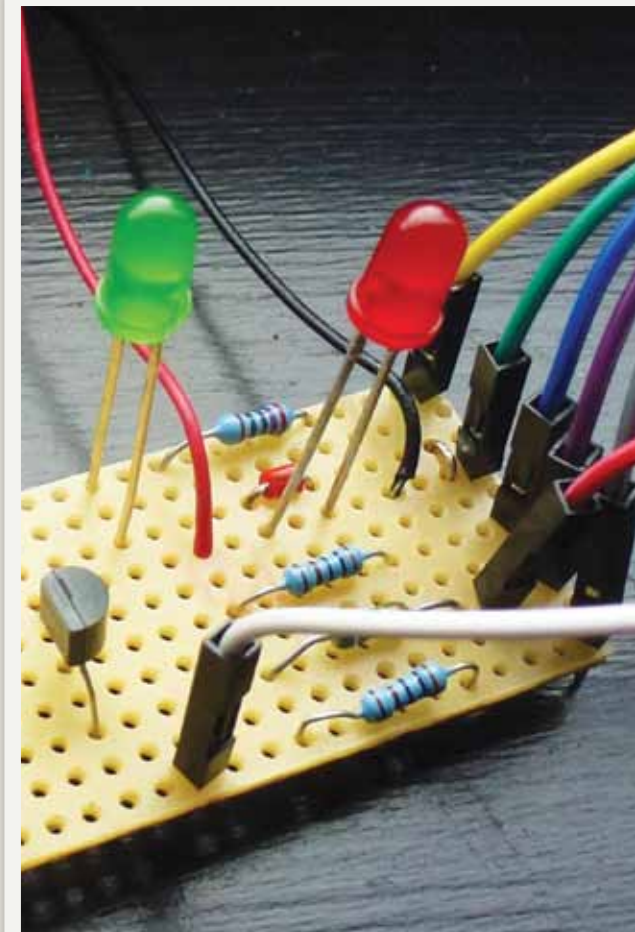
POP UP GARDENS

THURS 18 – SUN 28 SEPT

Sheffield is already one of the greenest cities in Europe, but that's no reason not to add more greenery, particularly to the city centre. Headed up by Royal Horticultural Society gold medal winner Professor Nigel Dunnett, **City Centre Pop Up Gardens in a Bag** will set up temporary gardens and installations along a 'green trail' from Barker's Pool to Snig Hill. A full list of the garden locations can be found on the back of this mag and in the FOTM programme, and Professor Dunnett will talk about the project at the Spiegeltent on Sunday 21 September. This project is part of a wider initiative which is a shortlist contender in the national Grow Wild competition, with a plan to create an urban eco-park in the city centre called Love Square.

You don't often hear the words 'renegade' and 'gardener' uttered in the same sentence, but in the case of Ron Finley the association makes sense. His organisation, LA Green Grounds, plants gardens at low-income homes in Los Angeles, and his talk (Tues 23 Sept, 7-8.30pm, Cathedral) will focus on how green fingers can transform urban spaces for the better. Free to attend but requires booking on the Festival of the Mind website.

In keeping with the theme, **The Resilient City** (23-28 Sept, Winter Garden) is an exhibition by the University of Sheffield's Department of Landscape, focussing on transforming public spaces to create a sustainable, climate-adapted city.



RESILIENT CULTURES

FRI 19 SEPT, 9:30AM-4PM & SAT 20 SEPT, 10AM-4PM, FIRTH COURT

Most people understand that when it comes to computing, the options are near limitless, but in an everyday sense, most only experience the banal – word documents, spreadsheets and web browsers. Computers are vital tools for experimentation and the exploration of new ideas, but for many years programming was not considered an important part of ICT education.

But with the recent advent of cheap, customisable and configurable computers, like the best-known Raspberry Pi, a whole world is opening up that is accessible to anyone, helped along by open source hardware and software, supportive online communities and a DIY approach to exploring practical and artistic avenues.

The Raspberry Pi is easy to integrate with many other devices and can be used to build anything from homemade cameras to household robots. **Resilient Cultures** celebrates these developments with a dozen collaborative exhibitions and a stage show, balancing artistic and academic uses of technology to give a small sample of the virtually endless possibilities. The futuristic visions of Iain M Banks, Isaac Asimov and Douglas Adams aren't as far away as you think.

Event on Friday 19 September for school groups only.

FESTIVAL OF THE MIND

LISTINGS

.....

VENUES CASTLE HOUSE (ANGEL STREET),
SPIEGELTENT (BARKER'S POOL), SHEFFIELD CATHEDRAL,
WINTER GARDEN, BANK STREET ARTS, EXCHANGE PLACE STUDIOS,
OCTAGON CENTRE, FIRTH COURT, ALFRED DENNY BUILDING,
ARTS TOWER, SIR ROBERT HADFIELD BUILDING

.....

CASTLE HOUSE

THE TACTILE IMAGE

THURS 18 – SUN 28 SEPT (10.30AM–5PM)

Delivered in partnership with the RNIB, The Tactile Image makes traditional 2D photos fully accessible to blind people, with tactile versions of images by local photographer Clive Egginton alongside Braille and large-print booklets. The project was inspired by Egginton, who recently lost his sight after being diagnosed with brain cancer in January.

APRIRSI

THURS 18 – SUN 28 SEPT (10.30AM–5PM)

Subtitled 'Opening a Serene Sound Space for People With Dementia', Aprirsi is a collaboration between long-running local band In The Nursery and the Faculty of Medicine, Dentistry and Health, with the aim of creating an immersive sound environment using 3D stereo effects.

FAIRNESS ON THE 83

THURS 18 – SUN 28 SEPT (10.30AM–5PM)

Life expectancy for females falls by almost ten years across Sheffield's 83 bus route. This film and photography exhibition project talks to people on the street about inequality and what we can do to make Sheffield a fairer place for everyone. The films will be viewable online from 18 September at nowthenmagazine.com/fairnessonthe83 and on a vintage double decker bus on Fargate on 19 September. The photo exhibition runs at Castle House throughout the festival.

GAZE-SHIFT

THURS 18 – SUN 28 SEPT (10.30AM–5PM)

For Gaze-Shift, artist Paul Evans has created an installation designed to stimulate specific areas of the brain. A 'brain map', assembled by Professor Peter Redgrave of the Department of Psychology, illustrates the effects graphically. Talk and Q&A at Castle House on 18 September, 5.30–6.30pm.

DIGITAL DEMOCRACY DEBATE

THURS 25 SEPT (2PM–8PM)

Subtitled 'Exploring New Ways of Reconnecting Parliament and Citizens', this debate will focus on how new technologies like social media and mobile devices could create more of a direct democratic line between government and the people.

SPIEGELTENT

TALES FROM SHEFFIELD

VARIOUS DATES (12–1PM)

Tales From Sheffield is a series of talks and workshops documenting the rich history of Sheffield. Hosted in association with Off The Shelf Festival of Words, subjects will include 'Sheffielders on Holiday', 'Place Names and Surnames' and 'Sheffield Dialect, Customs and Folklore Since WWII'. Full details in the programme.

CABARET BOOM BOOM

FRI 19 SEPT (8PM)

Always good for a laugh and a raised eyebrow, Cabaret Boom

Boom specialises in offbeat entertainment. This time it's silly violinist Sid Bowfin, beer balancer Matt Barnard and escapologist Gareth Jones, plus regular comperes. Tickets available at Rocky Horrors, Beeches of Walkey and online at cabaretboomboom.co.uk, priced at £12/£10.

CODEBREAKER

WEDS 24 SEPT (5.30–7PM)

Codebreaker is a drama documentary about Alan Turing, whose genius codebreaking set in motion the computer age. His homosexuality led to his persecution and ultimately his tragic suicide in 1954. A special screening followed by a panel discussion with Dr Allan Pacey and executive producer Patrick Sammon.

MIND READING: MAN VS MACHINE

SAT 20 SEPT (5–6PM) & SUN 21 SEPT (11.30AM–12.30PM)

A stand-off between a professional mind reader and a state-of-the-art MRI scanner. Which will perform best, and is it really possible to read minds?

THE NEW AGE OF ROBOTICS

VARIOUS DATES (4–5PM)

Sci-fi enthusiasts take note – this is a rare opportunity see robots inspired by human and animal forms which could become part of our everyday lives in the coming decades. Talks and events on 19 & 21–25 September from 4pm (check the programme), and a chance to interact and play with the robots on Saturday 27 September, 2–4pm.

X LECTURES

18, 21, 22 & 24 SEPT (8–9PM)

A series of adult-only lectures exploring harmful mating behaviour (Thurs 18 Sept, Professor Mike Siva-Jothy), human-robot interaction via technology (Sun 21 Sept, Adrian David Cheok), sexual selection in the animal world (Mon 22 Sept, Professor Tim Birkhead), and the secret life of sperm (Weds 24 Sept, Dr Allan Pacey).

OTHER VENUES

SOUNDS OF THE COSMOS

THURS 18 SEPT (4–6PM & 7.30–9PM), OCTAGON

The Sheffield Rep Orchestra performs Gustav Holst's The Planets with planetarium visuals courtesy of Humanstudio, alongside short talks by the Department of Physics and Astronomy. Free to attend but requires booking at festivalofthemind.group.shef.ac.uk.

SHEFFIELD IGNITE ACADEMY

THURS 26 SEPT (6.30–9PM), COFFEE REVOLUTION

A series of quick-fire talks from some of the city's leading researchers in an informal setting. The aim is to enlighten and inform in five minutes.

ALFRED DENNY MUSEUM

SAT 20 – SUN 21 SEPT (10AM–2PM), FRI 26 – SAT 27 (5–8PM & 10AM–2PM)

For over 100 years, the Alfred Denny Museum was inaccessible to anyone but biology students. Last year it began opening its doors for guided tours. This emporium of strangeness features fossilised dinosaurs, several fully articulated skeletons and a bisected dolphin. Tours are free but booking is required at sheffield.ac.uk/alfred-denny-museum.

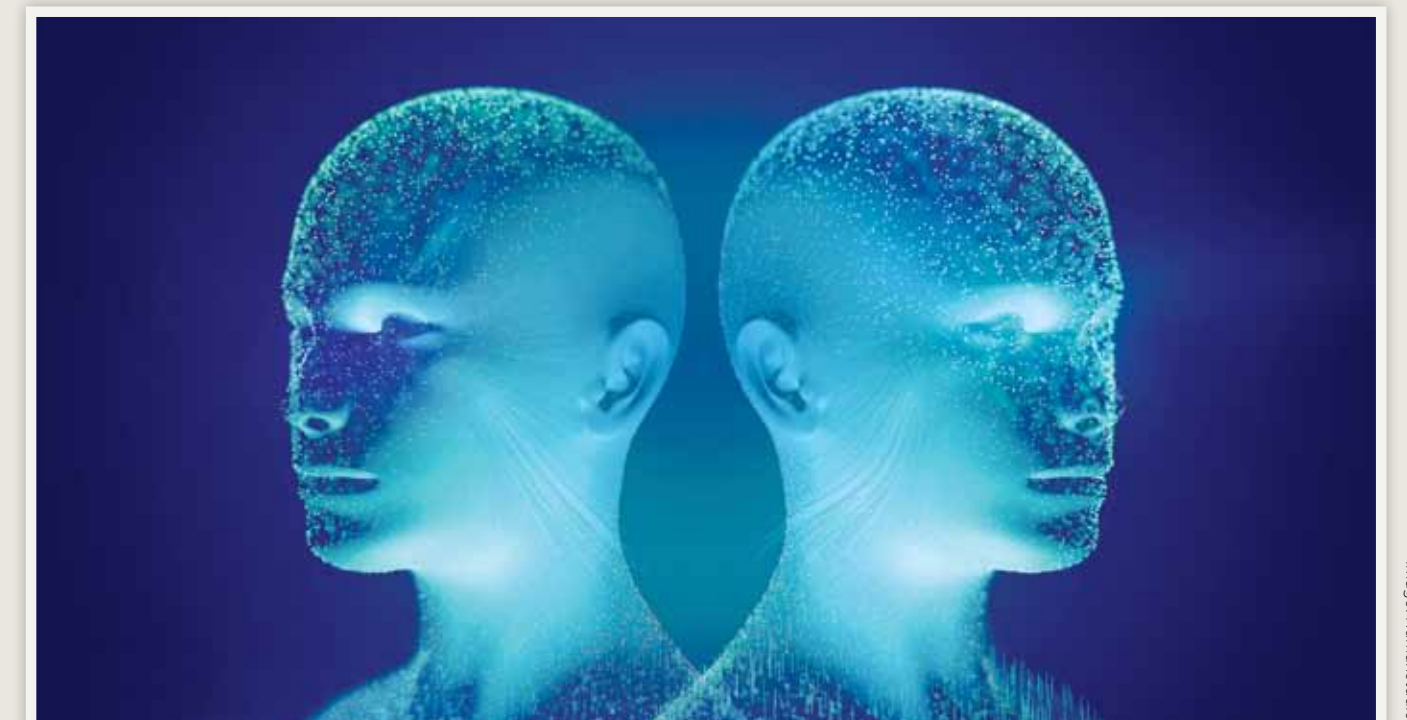


Image: Humanstudio

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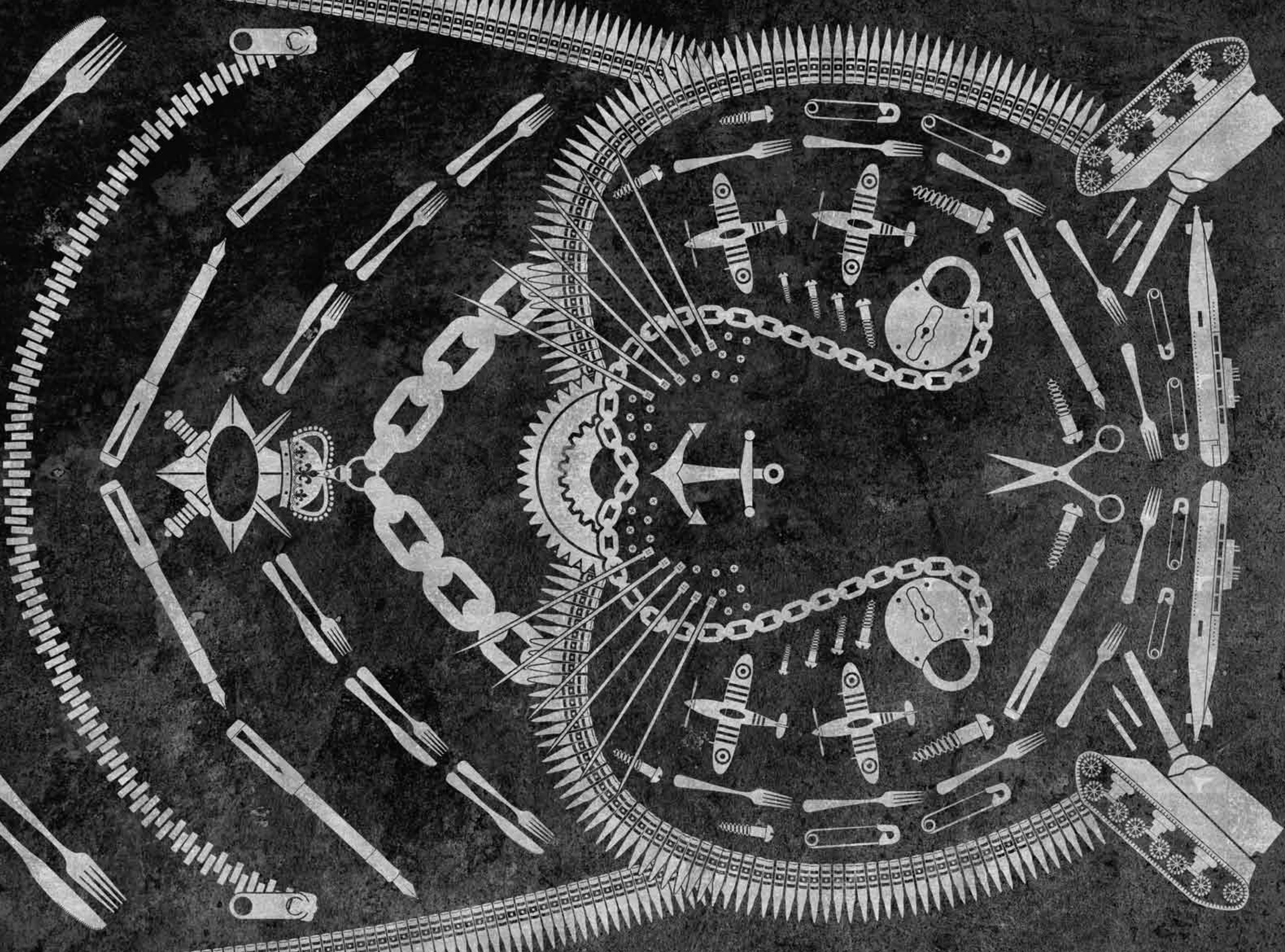
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Friday 5th: Krap-Werk, The Meat Comes From The North, Stu Faulkner and guests. Free Entry. Doors 8pm.

Saturday 6th: Wagon Wheel Presents: The Listeners, Anytown, Mat Wale and Huw Costin. £4. Doors 8pm.

Monday 8th: Toffee Vaudeville Show: £3 (donated to Weston Park Cancer Charity). 8:30

Friday 12th: Green City Blues. £5. 8pm class, 9pm social

Saturday 13th: The Legendary King Bee Rhythm and Blues Club. £4. 8 o'clock,

Monday 15th: Ollie King. Gambit album launch party, 8pm. £TBC

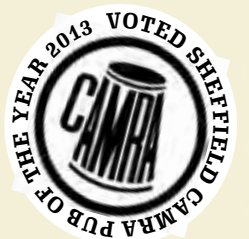
Friday 19th: Powered Flight Music presents: Dan Walsh. 8pm. £TBC

Saturday 20th: The Mourning After + DJ's Ricky Bean, Mathew Clarke and Graham Wright. Doors 8pm, £4

Friday 26th: Poetry evening featuring 10 poets. Details TBC

Saturday 27th: Wagon Wheel Media presents: Matt Andersen + M&J Blues. Doors 8pm. £9

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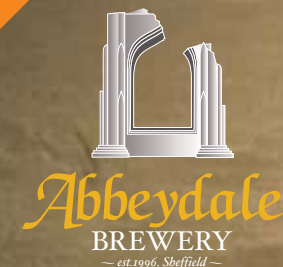
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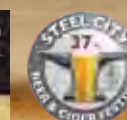
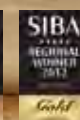
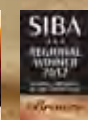
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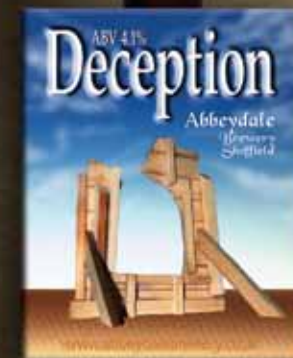
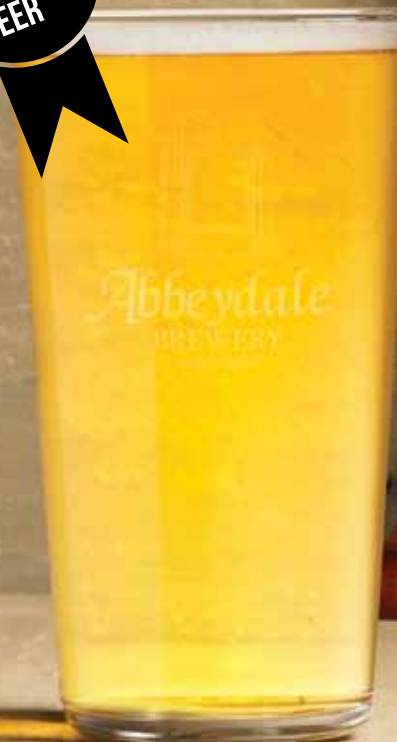
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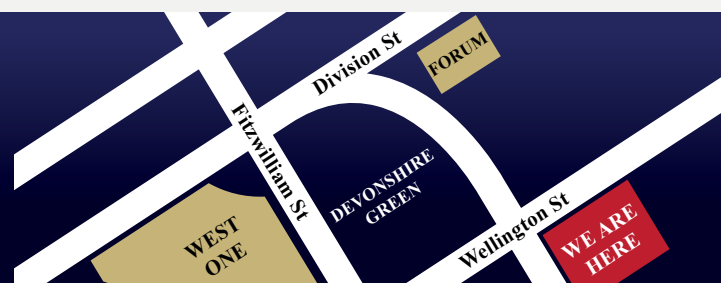
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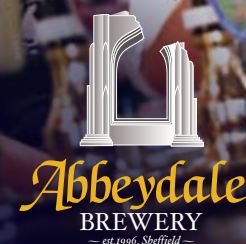
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DIGITAL DESIGN FROM STOCKPORT

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I first caught wind of Natalie M Wood's design work as part of an exhibition at Twenty Twenty Two in Manchester last year named Before I Could Draw, at which artists were asked to replicate an image they'd created during their childhood. Her style – clean but with an abstract edge, particularly when creating images of people – has attracted the attention of international magazines, including Public Finance and Computer Arts, for which she has contributed editorial illustrations during evenings and weekends, while by day she works as an illustrator and animator at the Stockport creative agency Fuzzy Duck.

What initially drew you to graphic design?

As a child I was constantly drawing. Anything creative that I could do, I'd do it. I remember having a massive bag filled with pens, crayons, cardboard tubes, egg boxes. It was like a Blue Peter presenter's dream bag. My primary school books, which I still have, were filled with colourful pictures that I'd decorated the pages

you work?

Definitely. There was a time at college when the photocopier was my best friend. It was a fantastic way of composing pieces from found imagery – enlarging things to ten times the size they're meant to be and using them in a more abstract way. Now I mainly use a Wacom tablet to produce my final pieces, which is a great piece of equipment that I find bridges the gap between computer and pen.

Which other artists or art forms inspire you?

I'm influenced by a lot of different styles, with the main runners being Charley Harper, Shepherd Fairey, David Weidman and Jim Flora. I love 1950s graphics, anything that came out of the 1980s and Pop Art. I spend a lot of time visiting art galleries and various exhibitions, gathering inspiration anywhere I can. Also I have a real passion for children's book illustration and this is an area that I'd really like to explore at some point.

What are you working on at the moment?

“I FIND THAT I GET MY BEST IDEAS LATE AT NIGHT”

with, so I suppose it has stemmed from there.

Early bird to catch the worm or burning the midnight oil? When do you find is the best time to work on your art?

A bit of both. I do find that I get more done late at night and regularly find myself working until the early hours of the morning. If a deadline is looming though I will burn the candle at both ends, so to speak, and get up early to continue. I find that I get my best ideas late at night though. I recently heard that the reason this happens is because the part of your mind that pushes for perfection is suppressed at night and lets the more crazy ideas run free.

Do you prefer working from design briefs or with a blank slate to fill with your own ideas?

I definitely prefer working from a brief. Sometimes sitting and looking at a blank piece of paper and thinking up something to draw can be daunting. I've always been a perfectionist and am my own worst enemy when it comes to making mistakes. I've always hated having sketchbooks as any mistakes are there forever, unless you tear them out. I prefer to work on scrap pieces of paper, so there is no requirement for what I'm drawing to look good initially, then I can just keep the best of a bad lot when I'm done.

Have design technological updates changed the way

I'm currently working on an editorial piece about confidence within teams. The topics I usually work with are business-related and it's my job to liven up the piece with an interesting image to draw the reader into the text. I've also been working on a personal project which is a series of posters based around popular 80s movies, which I really need to continue with.

Good advice you wish you'd been told earlier?

Don't get disheartened and keep at it! Whilst trying to get my first break in freelance it seemed like an endless task to keep sending out postcards featuring my work and hammering art directors of magazines with my work in the hope of getting my first freelance job. It paid off in the end though and it's a very rewarding thing to finally receive a copy of your work in print. I keep all the magazines that my work is in, as there's nothing nicer than having a physical keepsake of the work you created.

Ian Pennington

nataliemwood.co.uk





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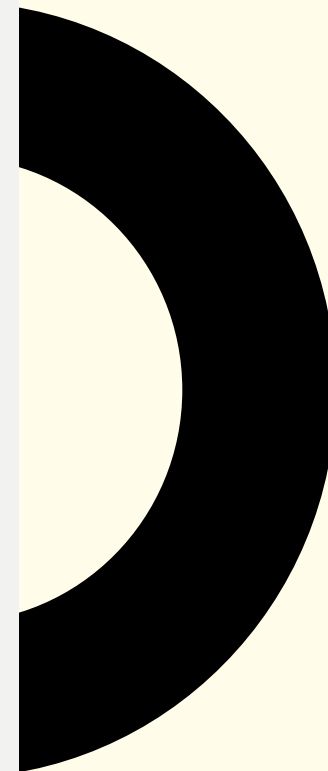
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 MITDR



SOUND

DO IT YOURSELF - 40 YEARS OF PUNK

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New York in 1974 was not an easy-going place. Though still a vibrant hub of world art and culture, the city had a murder rate three times that of today and was nearing bankruptcy and social breakdown of proportions not seen since the 30s. It encapsulated the failure of the 60s dream and the future seemed bleak, almost non-existent for much of its disaffected youth. The protesting racket emanating from a small bar in the distinctly downtown Bowery district would soon, for the same reasons, resonate strongly with youth around the world, changing the course of popular culture forever. For now though it was just another noise in the chaotic, dysfunctional din of a city in decline.

CBGB was a music venue founded in December 1973 whose plan was to stage 'Country, BlueGrass and Blues'. This would quickly change, thanks to the fact that there was virtually no other place for New York's alternative scene to call home following the collapse of the Mercer Arts building the previous

get gigs at most of the other venues in the city.

If one band had to sum them all up it was probably the one formed by four dropouts from affluent Forest Hills, Queens. The Ramones made their CBGB debut on 16 August, one of over 3,000 shows in a career lasting over two decades. They never had mainstream success, yet their effect was profound. Their 1976 London shows kick-started the UK punk scene and their debut album is widely seen as the first by a true punk band. "Everywhere we played, bands formed," said Johnny Ramone in his last interview.

Their influence remains unquestionably huge despite the inevitable arguments about who actually started punk. It is a fact that groups were playing visceral, street level DIY rock before these bands existed. Its immediate musical roots go back to 60s garage rock and bands like The New York Dolls and The Stooges, but it was until now a nameless movement. The New York based magazine Punk would make its debut

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“EVERYWHERE WE PLAYED, BANDS FORMED”

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summer.

A group recently renamed Television played in March 1974. They didn't have a name for their kind of music, but they knew it sounded different from the then fashionable bombastic rock and sanitised pop that they didn't want to play. Reputedly they offered to build a new stage and were rewarded for their efforts with a regular spot. Their bassist and co-vocalist Richard Hell's shorthaired, safety pinned, ripped shirt image would later be an inspiration to the Sex Pistols and become synonymous with the punk look. Hell made it up himself. Debbie Harry and Chris Stein's new band would make their CB debut in August and eventually find a snappy name, Blondie and the Banzai Babies. Patti Smith, a veteran of the New York avant-garde scene, was the club's first artist to release a record, 'Hey Joe'/'Piss Factory', the same month.

By mid 1975 the club had played host to debut gigs by Blondie, Talking Heads, Johnny Thunders and the Patti Smith Group, names now synonymous with the first wave of American punk. Its influence over the same phenomenon in the UK did not take effect until over a year later. For now it was only a home for alternative types and bands that wouldn't be able to

in January 1976 and from then on its history is more widely known.

By 1978 most of the originals would become big stars. The punk ideal spread quickly beyond its own confines and its true essence became less to do with the quickly commercialised punk rock sound and more about new ideas. It changed fashion and its DIY ethic could even be said to have had a political effect, ushering in a different era in music and beyond. Whilst this was all part of a cultural shift that went way beyond the activities of a handful of misfits at a downtown New York bar in 1974, few phenomena encapsulate it so well.

Many argue that punk was over even by the time the rash of punk bands exploded from 1977 onwards. It was just another product, the same but different. That may well be true, but punk had already fulfilled its basic idealistic task by then. It went beyond individual acts and personalities, and the never-to-return tiger was well and truly out of the cage.

Robin Downe

LIVE

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THRONE

**13 AUGUST
LUGHOLE**

There's no better way to spend a Wednesday evening than a midweek trip to the finest DIY venue in South Yorkshire, The Lughole. As the Mecca of the Sheffield punk scene, this gnarly little space has been attracting crowds from near and far since it was put together. With its popularity growing fast, the selection of bands getting a chance to storm the stage is becoming more and more eclectic, showcasing underground talent of all shapes and sizes - the perfect venue for the sweet little line-up of Baba Naga, Kings and Throne.

First on stage were Sheffield's salacious psyche trio, Baba Naga. A combination of vivid talent, the three musicians have pretty much covered the musical spectrum in their separate endeavours, and have now settled together in a bewitching occult of psychedelic shredding. Stealing the hearts and souls of most of the audience, and the show in my opinion, this was a set not to be missed. Go and see this band right away for an all-round sonic thrill.

Next up were Kings, a sludge band from Leeds showcasing their latest EP, **I Trust The Hounds Are Hungry**. Stepping up the heavy guitars and picking up the tempo, they had the whole room involved, spilling onto the floor themselves. A few minor hiccups with the mic only added to the DIY atmosphere of the evening, with not a bitter ego in sight.

The headliners of the evening, Throne, travelled from London for the occasion to kick off their UK tour. Again completely gripping the entire crowd, this 'euphoric doom' band got everybody very excited. With a strong image, a badass drummer and a catchy sound that left a little taste of Sabbath in my mouth, I was hooked from the start, and am definitely looking forward to their return. A great night and another win for Sheffield's underground gems.

Tasha Franek

DEATH SHANTIES

**14 AUGUST
RIVERSIDE**

Heretics' Folk Club takes place on the second Thursday of each month at the Riverside. Hosted by I Thought I Heard A Sound, unlike your typical folk club the night offers the audience an eclectic array of performers who are loosely connected by their fascination with sound.

The fifth edition of Heretics' Folk Club focusses on improvisation. Opening proceedings is talented local musician Jim Ghedi. Accompanied by live art from Keith How and Edith Rothwell, he plays a two-song, 30-minute set armed with a guitar, alto saxophone and loop pedal. Bringing the inventive-ness and intricacies of his recorded output to his performance, Ghedi plays around the edges of his music, interspersing it with a hellish woodwind tangent. Capturing the audience in his immersive thrall, the quality of the music is matched by that of the art.

A séance with Throbbing Gristle is what we're promised next, and Nick Kilby and Matthew Cheeseman serve up a fascinating mix of performance art and spoken word. They eschew consumerist values, tackling the modern plague on society before turning their attention to one which afflicted The Age of Discovery - religion. There is a reading from A Fiery Flying Roll, a text by Abiezer Coppe, a member of a heretical sect called The Ranters who believed that God was in all creatures, leading them to deny the validity of the church. This fiery tirade against inequality and hypocrisy is engineered and accompanied by an overture which evokes a sense of that era.

Alex Neilson, drummer with Trembling Bells, returns to his first love - improvisation. Joining him is Sybren Renema on saxophone. What follows is an unapologetically sweaty and fiery free jazz inferno, both performers assaulting the crowd with spellbinding musicianship and powerful sonic intensity. Ending with 'Fly Me To The Moon', the duo round off a fabulous evening of music and performance.

Rob Aldam

RESET RECORDS

**15 AUGUST
ROCKING CHAIR**

Recently, I've been hating the idea of going out at the weekend, especially to a busy club night. It all sounds like such a ballache to me now. Whether it's the scene that has changed or I've just become a grumpy old man, I'm not sure. Either way, this night seemed like a nice transitional step to get back involved.

Formerly known as The Nelson Rock Bar, The Rocking Chair is a decent venue. There's a proper bar area upstairs with tables and chairs, and underneath is a nice little basement space where the music goes.

On arrival security were friendly, as were the staff, and I didn't have to queue at the bar. Good start. After chatting to a few mates I hadn't seen in a while and failing to quit smoking, I went and had a look downstairs, where Reset Records owner Dan J of Huddle was playing some chunky disco and house.

The space is your standard basement set up - a DJ booth and a dancefloor with a little bar to the side to save you going upstairs all the time. The acoustics are favourable, the humble little sound system was plentiful and sounded solid.

The music was of a high quality all night, as you'd expect from the impressive line-up, including Ohm Sweet Ohm residents and talented Sheffield-based producers Pedram and Squarehead. A steady turnout of rhythmic house kept people bopping away nicely. It wasn't rammed, as expected for a relatively new venue in Sheffield during the summer, but you can tell that, with a few little tweaks, this place has the potential to be something pretty special.

We're lucky to have our own independent underground dance music record shop in Sheffield. If you want to buy some vinyl, or just go down and say hello, the shop can be found in the Avec Building on Sidney Street, opposite the Rutland Arms. Support your local scene.

John Gillett

LISTINGS

HOSTED BY
ALEX HEF-TEE

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Alreyt then now! I'm Alex and I will be your brand new listings sideman, providing a monthly marginal menu of the most momentous, exciting and unique events in a handy list on the side. On the edge! Many thanks to Cool Beans for their kind words as they handed over the heavy key to the listings column and sprinted off into the summer. Here's our highlights from my favourite of the party months.

ROPHONIC PRESENTS 'WE ARE THE AUDIENCE'
11 September | Lantern Theatre | £7/8

A band described as 'widescreen' is surely going to be interesting. Sheffield's oldest theatre will be filled with live projections, funky lighting, a synth, a harp, a few human voices and a looping fiddle. Featuring special guest Sieben.

KING CAPISCE
13 September | The Night Kitchen | £5 adv

Post rock demigods King Capisce launch their brand new album, alongside performances from Blood Sport and From The Kites of San Quentin and a DJ set from Sheffield Techno Institute's Terry Dragatis.

THE TOASTERS
17 September | Riverside | £4 adv

A reyt little coup for Cool Beans as the legendary New York 2-Tone ska pioneers headline the Riverside in the middle of a world tour, supported by cream of the local crop The Indecision, Smiling Ivy and The Unscene.

UNDER THE STARS
18 September | HUBS | £7

Under the Stars is the city's only nightclub run by and for people with learning disabilities. Hallam Students' Union will host two rooms of DJs and dancing.

APHRODITE & KENNY KEN
26 September | Secret Warehouse Location | £10/15

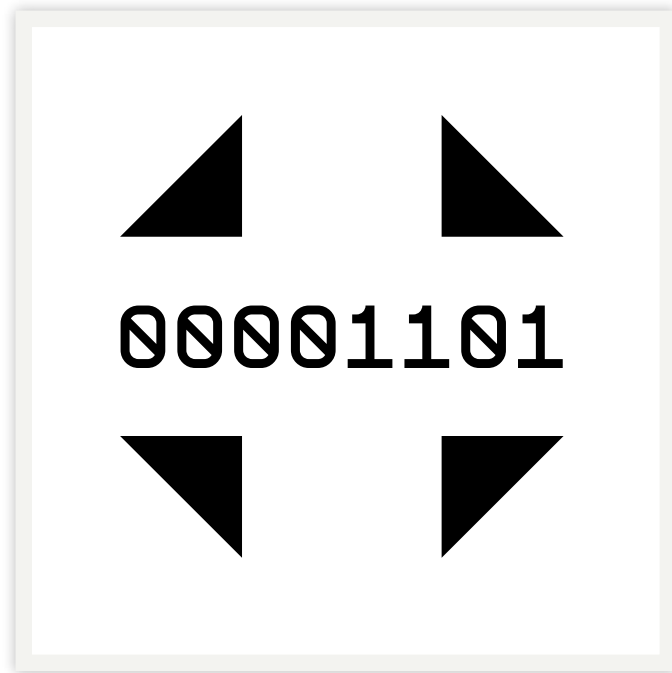
The 20Hz and Dedication crew ramp it up once more with a huge Roots event. The legendary Aphrodite headlines with an '18 Years of Exclusive Jungle Dubplates' set. Kenny Ken, Jinx in Dub ft Parly B and the usual excellent residents will keep you active.

ROVING WOMEN
1 October | Cutler's Hall | £4/10

A unique event as part of Sheffield's film and music fest, Sensoria. Nat Johnson plays the songs of the mysterious Connie Converse, a haunted yet bright and burning soul who wrote beautiful music before disappearing in 1974.

THE GREAT STEEL CITY BLUES REVUE
4 October | Victoria Works, Neepsend | £10/12.50

Honey Bee Blues Club presents a soul stirring blues extravaganza featuring the city's foremost blues musicians to round off Sensoria. Mudcats Blues Trio, Downtown Roots, T J Norton and The Suitcase plus special guests and a BBQ.



CYGNUS

TESSERACTER *Central Processing Unit*

In 2012 I had the pleasure of reviewing Cygnus' **Newmark Phase**, the first release from Central Processing Unit. The label has since made a big auditory and visual impact on the city's musical landscape, with the distinctive design and sound aesthetic they've kept up across all releases also applying to their Computer Club showcases.

Newmark Phase was a stormer of a debut, a varied set of tracks from moody dub techno to playful electronica, all united by the fuzzy organicity of his sound, a result no doubt of the limited tools approach that recording on an all hardware set-up entails. **Tesseract** is a similar affair, with perhaps an even stricter stylistic framework, as almost every track fits firmly into the electro camp here.

Yet within this there is room for experimentation and each track has its own character. The transition from the unnerving labyrinthine opener 'Escher' into 'Video Games' is a good example, sounding as if it was recorded in the same take. Yet within 30 seconds the music slips into a woozy realm of warm poly synths and vocoders that could be straight out of Dusseldorf in the 1970s. This 'live' element adds a distinctly human unpredictability to affairs, with entry and exit of loops, dynamics and filter adjustments skillfully manipulated on the fly to make the music really breathe.

The more regular tempo and rhythmic style on this release means that it doesn't quite reach the peaks of Newmark Phase in terms of pure emotive impact, where standout tracks such as 'Bedroom Activities' were more self-contained. But as an album taken as a whole, the progression here is flawless - a satisfying if edgy adventure through a richly textured analogue world.

Ben Dorey

Keep your eyes peeled for a CPU Records treat in our November issue...



VARIOUS ARTISTS

HYPERDUB 10.3 *Hyperdub*

It's notoriously difficult thinking up an intro for any album review, but on this occasion one's thankfully landed in my lap more or less fully formed. Several years ago I was pootling about online in the early hours of the morning when I landed on the comments section to Burial's 'Night Bus'. Some well-minded chap had posted the eye-opening assertion that if you loaded up 'Night Bus' in one tab and 'In McDonalds' in another, magical things would happen. It worked. Granted, it's just a case of playing two layers of ambient, beat-less wash over each other, so avoiding ear-wrenching clashes is fairly inevitable, but the results were nonetheless doubly gorgeous.

Why am I boring you and frittering away Now Then's column inches with a late night stoner tale? Well, man, both of the aforementioned tracks feature on **Hyperdub 10.3**, the ambient, atmospheric third instalment of the London label's tenth anniversary compilation series. As with the two Burial cuts, the focus across the assembled material - both vintage and previously unheard - is on the spaces that Kode9's imprint inhabits away from the dancefloor and, as with the previous two compilations, succeeds with impeccable precision in tying together all the different strands that have made Hyperdub such an enduring and vital label.

While the typically sombre, often beat-spurning likes of Dean Blunt, Inga Copeland and Laurel Halo are all present, the ambient-leaning offerings from the usually more frenzied DJ Earl, DVA and Ikonika reflect an underlying fluidity and versatility to Hyperdub's overall character. Such broad-minded invention has served them well over the past ten years and can't fail but to hold them in good stead for countless more.

Jack Scourfield



RIVAL CONSOLES

SONNE EP *Erased Tapes Records*

A mycelium of click track groove swells into fruition to create a trance-like swirl of sound. Ryan Lee West, aka Rival Consoles, returns with **Sonne**, following on from last year's **Odyssey EP**. Moody interludes and swelling string synths are enveloped by cheeky electro blips and pops which saturate the offbeat breaks.

The modestly titled '3 Chords' open with a swooping bass delivery only a stone's throw from the dancefloor. This swift but smooth race through the mind of a musician creates an enchanting experience. The relaxed and pleasant sensation of 'Recovery' soon builds into something more. A funky rhythmic drive gives a framework for crystalline bells to play their smooth and delicate melodies.

The ability to create a feeling of depth and emotive introspection with a chord change is astonishing. With the skill knitted into the formation of each bar, my mind is treated to something unique in the aptly titled 'Haunt'. It's spooky but beautiful. Perhaps my inner goth is raising its murky head.

I get memories of Moby with the chilled but slightly frantic undertones. Expert psychology brings music into its own league as my mind is swung from left to right with a pressurising beat of numerical perfection served with a holistic glow. Towards the end of the EP the colours really begin to fly, as although temperate and mild, the passion is in the detail.

As a sculptor of the sound wave and an engraver of the beat, Rival Consoles is defining the term 'musical artist' with precision and clarity. Taking care of the feeling of every synthetic note, West leaves no edge uncrafted.

Rowan Blair Colver



PC WORSHIP

SOCIAL RUST *Northern Spy Records*

Social Rust seems to be billed primarily as a new turn toward relative accessibility from New York's PC Worship. It's not an unfounded claim by any means, but it's likely to be misleading for the uninitiated. Previous output by the band was marked by a generally grating, aggravating, wall-of-noise sound, the product of various (sometimes indeterminate) instruments intertwining, almost competing for prominence and coalescing into a gloriously cathartic dirge.

So while it's only really accessible in relation to that earlier, more noise-oriented work, things have indeed changed on Social Rust. There is unmistakably a wide range of techniques and ideas here compared to the band's other three albums, or perhaps it's just that the production, although still lo-fi by anyone's standards, has now neaten up just enough to reveal the songwriting's qualities and let the creativity really shine through. In its own strange way, at times this album is even catchy. 'Baby in the Bedroom' consists solely of acoustic guitar and singing (actual singing).

Like the rest of the band's catalogue so far, Social Rust is presumably most heavily inspired by their home city's still-beloved No Wave scene of the late 70s and early 80s, deeply emphasising avant-garde principles of atonality and spontaneity. It's clear that improv must have played some significant part in the recording process, contributing to the record's endlessly captivating and urgent quality. The heavy, gritty and distorted guitar sound, though, in addition to the slow tempos, associate it closely with sludge and doom metal. Eight-minute closer 'First Wave Back' grinds the album to a close with a hypnotic riff that slows and slows before eventually falling back in on itself in a haze of feedback.

Thomas Sprackland



CHRIS & COSEY

EXPERIMENTAL ELECTRONIC DUO BOUND FOR SHEFFIELD

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Chris Carter and Cosey Fanni Tutti are best known as one half of Throbbing Gristle, the seminal Industrial band who over the fleeting course of six years gained a feverish notoriety to the point of being labelled “wreckers of Western civilization” by Tory MP Nicholas Fairbairn. After the group disbanded, Chris and Cosey moved to the Norfolk countryside and set up a home studio which has produced constantly adventurous electronic sounds that have delighted Industrial nuts and raving crowds of Goa in equal measure.

Saturday 4 October will see them bringing their Carter Tutti play Chris & Cosey show to Sensoria Festival in a recently refurbished Abbeydale Picture House.

Your next performance in Sheffield will be as Carter Tutti ‘playing’ Chris and Cosey. What has this involved up to now? How do you view this past work?

[Cosey] It’s entailed revisiting and reworking the older Chris & Cosey tracks in a way that we feel comfortable with performing as Carter Tutti. We didn’t want to just play them as they were on the original recordings. That would be a pointless exercise. It’s been great to play them live again to audiences that are really up for it and who know the tracks. It’s also wonderful to see how our work has touched people over the years. You don’t often get to witness that.

You’re often associated with Sheffield’s Cabaret Voltaire

because of your similar sound. Have any other artists or activities in this city been influential to you over the years?

[Cosey] I wouldn’t say we’ve been influenced by the Cabs. We released their first cassette on our label Industrial Records back in the late 1970s. I guess you could say some of the sounds are similar because we were all using similar equipment at that time, but Throbbing Gristle (TG), Chris & Cosey and Cabaret Voltaire each have their own recognisable sound.

[Chris] In the 1970s there were a lot of independent experimental electronic bands emerging in the UK. We all evolved roughly at the same point in time using similar set-ups, had a similar ethos and went in similar directions conceptually, but there’s absolutely no mistaking the sound of Throbbing Gristle or the Cabs or C&C. In those days we were mostly influenced by our situation and surroundings in East London, not so much the sounds of Sheffield, although Manchester has a thread running through some of the early TG material.

Many songs from your career have been snapped up by DJs and been employed to great success on club dancefloors. What was your feeling concerning the ability the dancefloor had to deliver the messages of Throbbing Gristle?

[Chris] Absolutely zero with TG. Well, apart from a few TG remixes me and Cosey did for Mute. Chris & Cosey have always been a big hit on the dancefloor, particularly in the 80s and 90s on the West Coast, Goa and gay clubs.

Is how a song will be received on a dancefloor now a consideration for you when writing songs?

[Chris] I’d say an emphatic ‘no’, but then again we do have

catalyst for much of the early Throbbing Gristle work. Many ‘industrial’ musicians and fans of the genre, particularly nowadays, take the term far too literally, and assume everything has to be bleak in outlook and full of hard hitting rhythms and distorted vocals. The contemporary industrial genre has almost become a parody of the term, much like punk and metal.

Nik Void of Factory Floor has become an obvious contemporary. What is it about her as an artist that appeals to you?

[Chris] Nik is talented and very versatile and what I like is that she’s not afraid to try something new, to take that leap of faith we often ask of friends we collaborate with. She seems just as happy torturing her guitar as she does mangling her sampler - both skills I admire.

Many seminal artists stagnate. What is it about you that has meant you’ve been able to sustain such a diverse and exploratory career?

[Cosey] I guess it’s our own curiosity and hunger for new sounds, ideas and experiences, as well as our refusal to work to a formula just because it pays well.

How did the TG reformation differ in intentions to other bands, who reform to cash in on a renewed interest in themselves?

[Cosey] There had always been a continuing interest in TG despite our 20-year hiatus. The primary reason we regrouped was in order for the 24 hours of Throbbing Gristle exhibition in London in 2002 to happen, which was a great success. After some discussion with Daniel Miller at Mute we all decided to perform live for a few shows.

“INDUSTRIAL MUSIC IS ABOUT THE WORLD AND PEOPLE’S PLACE WITHIN IT”

a history of producing extended B-side mixes that I guess were done with the dancefloor in mind. But they were all done after the fact, so to speak. However, we’ve just finished two new studio albums, **Carter Tutti Plays Chris & Cosey** and **Carter Tutti Remix Chris & Cosey**, and both these were produced and mixed to be played loud or on the dance floor.

What drew you both to electronics?

[Cosey] Initially I’d say it goes back to when I was a child and my father building radios at home. The strange noises emanating from his circuit boards were just assimilated as part of what I later considered to be part of my sound arsenal.

[Chris] In the 1960s my parents gave me an electronics kit and you could build a radio, an oscillator, a flashing light and so on. Soon after I was given a small portable reel-to-reel tape recorder and I began recording things like The Goon Show off the radio and messing with the tape - running it backwards, cutting it up. The rest, as they say, is history.

Describing your music as ‘industrial’ from early on meant that you inevitably became associated with urban spaces. Does industrial music have to be a product of or a reaction to these environments?

[Cosey] Not at all. Industrial music is about the world and people’s place within it. That’s been a continuing misconception about industrial music. We created a new genre in music to provide a name for what we felt was a particular sound that represented our views and personal feelings.

[Chris] It doesn’t have to be, although it was obviously a

[Chris] We decided early on that if we did regroup we would try and confound people’s expectations of what they might expect from a reformed TG, which I think we succeeded in.

How important was the political landscape in the 70s to the formation of Throbbing Gristle, and how would you have differed if you had formed under the current government?

[Chris] I think the current government and the Thatcher government are too similar to have made much difference. It wasn’t just the political landscape that affected us, although the results of those politics definitely had an effect. But the 1970s were so different in so many ways that it’s hard for people to grasp what the situation was like then for us. This was before affordable gear and home recording was possible, before widespread computer use, before the Internet, before mobile phones and the concept of apps. We’d only just got access to relatively cheap printing and photocopies. To quote Dickens - those times were another country.

Alex Keegan

Carter Tutti Plays Chris & Cosey will take place at the Abbeydale Picture House Ballroom on 4 October, supported by Stephan Mallinder of Cabaret Voltaire’s new project, Wrangler. Tickets are £10 and are available online.

chrisandcosey.com | sensoria.org.uk

HEADSUP

SAM AND SOFIA

.....

Sam and Sofia – Sam Genders and Sofia Hagberg – are a husband and wife promoter team putting on a fantastic line-up of gigs around Sheffield. Sam was a founding member of Tunng and Diagrams, and Sofia co-founded End Of The Road Festival. Bucking the trend for Sheffield-based music professionals cutting their teeth here before fleeing south, Sam and Sofia have recently moved here from London and have thrown themselves into bringing an eclectic selection of musicians to the city, as well as celebrating local acts. They've also opened their living room up for some secret, intimate shows, including Woodpigeon, Liz Green, Samantha Crain and Jeffrey Lewis playing acoustic sets.

It seems that more often than not in Sheffield, people leave as soon as they start to get a bit successful and famous. You have followed a different path though. What brought you to Sheffield?

To be honest, partly the cost of living. We both work in music and it's not an easy business to survive in. Moving here from London has halved our living expenses and allowed us to focus on what we love, although we already had a few friends in Sheffield and we knew that there's an amazing creative side to Sheffield within art, film and music. Sofia was also longing to live somewhere calmer and closer to nature, as we love going for walks.

Can you tell us about the gigs you've got coming up?

We've got David Thomas Broughton collaborating with Juice Vocal Ensemble on 9 September. Expect something out of the ordinary. Then there's John Smith on 24 November and a Christmas show with Sweet Baboo and Pictish Trail on 2 December. All three shows are at the Greystones – one of our favourite Sheffield venues.

What kind of experiences, both as a musician and a promoter of a big festival, are you bringing to your gigs in Sheffield?

It's important for us that the artist and the audience both get to have a great experience. We value attention to detail and quality across the board, whether it's the artist's rider or the greeting of the audience on the door. We want everyone to go away feeling like that was one of the best concert nights out they've had in a while.

Who are your favourite musicians at the moment?

[Sam] I'm excited about Julie Byrne – wonderful voice and songs. And I really like Pinkunoizu. Their video for 'Moped' is one of the best things I've seen in the last year.

[Sofia] John Smith. He has toured relentlessly over the past 8-9 years, self-released all his albums and worked so hard to get to where he is now. I also love Tune-Yards. Merrill has such an amazing stage presence. And John Grant. Everything about his songwriting is beautiful.

Are there any local artists you'd recommend?

There's the lovely Nat Johnson, Magpies if you're into something folky, King Capisce if you're after something more instrumental and experimental, and High Hazels, The Crookes and Slow Club of course.

What do you think about the music scene in Sheffield at the moment?

There seems to be so much going on that it's certainly worth celebrating. So many amazing artists, as well as all the great events – Sensoria, Doc/Fest and Tramlines, with the wonderful Folk Forest, and more.

Finally, what are your plans for the future?

[Sam] I have a new Diagrams album on the horizon and I'm off to China in a few weeks to spend a month working as a musician in residence on behalf of the British Council.

[Sofia] My friend Penny Blackham and I are starting to offer mentoring to artists, promoters and festival organisers, which is exciting. I'm also studying to become a dog behaviourist in my spare time and there's quite a lot of DIY and gardening on my to-do list for the near future.

Ben Eckersley



samandsafia.co.uk

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FILMREEL

OVER THE DUNES

.....

One way to define **Jodorowsky's Dune** would be as a mirage that rises on the horizon and demands to be looked at. Another would be as a documentary which makes you feel nostalgic for something that never was. It's a film that poses fundamental questions about the trajectory of sci-fi in the late 70s and of what the face of blockbuster entertainment could've become, had its subject seen the light of day.

Had it been made, it would've come out before Star Wars and, despite the naivety of those behind it (in thinking that the big studios would embrace the spiritual message of the film), the fact remains that this **Dune** would've exposed a large audience to something more profound than the ultimately infantile plot and mythology of George Lucas's franchise.

Under Alejandro Jodorowsky's direction, the adaptation of Frank Herbert's best-selling novel would've been an extremely stylised artefact for the future. Like his previous output, the film would've jarred, perplexed and transfixed the viewer. Much

direct opposition to what cult followers of the novel most revere. The essence of the source material would've been preserved, but, like most filmmakers worth their salt, Jodorowsky was well aware that he had to effectively kill the book in order to best adapt it to the screen. In fact, the two greatest changes he exerted elevated the content above its sci-fi constraints and onto something altogether more existential and profound: the conception and death of its hero.

The scale, ambition and spirituality of the project ultimately condemned it after a lengthy period of development. Every single major American film studio received a copy of the aforementioned hardback presentation and every single one of them turned it down.

I remember, as a teenager, persuading my father to take me to watch an adaptation of Dune on the big screen. It was the tedious Dino De Laurentiis-produced 1984 version - a film so contrived that even its bold production design can't prevent

“THE SCALE, AMBITION AND SPIRITUALITY OF THE PROJECT ULTIMATELY CONDEMNED IT”

needed sensations to this day.

My knowledge of Jodorowsky's work had its starting point in my early teens, with his comic book collaborations with Moebius. Titles like **The Incal** were to have a massive impact on me and only years later would I get acquainted with his filmography. What this fascinating documentary reveals is that their partnership began precisely with this ill-fated film project.

To see Moebius's storyboards in the detailed hardback presentation of the project - which is thicker than the Bible - is a privilege and absolutely not to be missed, whether you're a fan of either of them or not. Jodorowsky's choice of collaborators was also as clever as it was precise. In his own words, artists such as Chris Foss and HR Giger would be selected as 'spiritual warriors' and allocated responsibilities which were in perfect sync and coherence with their own vision. His pursuit of what would've been his ideal cast is also evidence of the astute filmmaker he is: David Carradine, Udo Kier or Salvador Dali.

Yet the most important aspect that the film exposes - and which reveals his Dune's unfulfilled potential - is perhaps in

it feeling half-baked, a failure that embarrasses its director to this date. It's the worst (and only bad) film David Lynch ever made, but it has nevertheless achieved cult status in subsequent years.

The paradox that prevails - and which the documentary, to an extent, addresses in its conclusion - is that whilst David Lynch's version got green lit with everything in place to succeed artistically, it is Jodorowsky's non-existent film which has permeated filmmaking on a subliminal level. The impact of Lynch's disowned film on further expressions of the same genre has been practically none. As for Jodorowsky's naively ambitious and never realised project, you can find it transmuted in an array of influential franchises - from Alien to... yeah, Star Wars.

João Paulo Simões



FILM LISTINGS

HOSTED BY SAMANTHA HOLLAND

MY WINNIPEG

(Guy Maddin, Canada, 2007)

20 SEPT, 8PM | VICTORIA WORKS, S3 8DE | £5

Experimental and visually dazzling, this acclaimed 'docu-fantasia' is Maddin's rumination on his hometown and his complex relationship to it. The main feature will be preceded by a rarely screened 1942 local short, and Magic Lantern Film Club plan to make the evening 'an autumnal social event' incorporating a food van, bar, music and 'extra (secret) entertainment'.

magiclanternfilmclub.org/#Sep

MISTAKEN FOR STRANGERS

(Tom Berninger, USA, 2013)

21 SEPT, 8PM | 215 SHARROW VALE ROAD
£3 | INC. CAKE AND COFFEE

A film festival favourite, this documentary was made by Tom, younger brother of rock band The National's lead singer, Matt Berninger. Given that Tom makes horror flicks and listens exclusively to heavy metal, and was invited along on tour as a roadie, not a filmmaker, this is an extremely entertaining film. It's also Sharrow Reels' second birthday, so go along and celebrate.

facebook.com/SharrowReels

THE LAST HOUSE ON THE LEFT

(Wes Craven, USA, 1972)

23 SEPT, 8.30PM | SHOWROOM CINEMA

A cult classic rape revenge flick, and Craven's directorial debut, this is pretty brutal stuff. Apart from oft-mentioned issues around plot credibility (Really? Who cares?!), this is a tense, shocking film with naturalistic acting and some powerful, chilling moments. Presented by Celluloid Screams in partnership with Cigarette Burns Cinema, Psychotronic Cinema and Scalarama as a Showroom Cult Tuesday.

showroomworkstation.org.uk/lasthouseontheleft

EXPERIMENTAL SHORT FILMS & SYD HUX LIVE

29 SEPT, 7-9PM | CAFÉ #9, NETHER EDGE ROAD | FREE
Continuing #9's monthly screenings of a wide range of short experimental films and documentaries, this month Syd Hux will be performing live loops and vocals to a range of short, experimental silent films, as well as footage from his travels overseas. Pop in for a fix of short films, live music and coffee.

facebook.com/filmsatnumber9

FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD

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CUBANA

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If you're familiar with Cubana Tapas Bar then you'll probably be aware of its new whereabouts. The new spot in Leopold Square is bigger and better than before, having transformed into an old-world replica of its previous location on Trippet Lane. With two floors and double its previous capacity, the increased space has made extra room for activities. From live music to a variety dance classes, Cubana offers a range of entertainment every night. Whether it's a bite to eat or a boogie, all your needs are catered for.

On the subject of food, the latest menu offers an interesting variation of tapas, bringing the best of Spanish and South American flavours. There is a choice of a full tapas menu, two great value-for-money set menus or a build-your-own menu for groups and parties which can be pre-ordered. Try the fillet of hake in sambuca sauce, one of the house specialities, or keep things simple with the ever-popular fresh meatballs. And for the vegetarians amongst us, there is a vast selection of creative meat-free dishes.

We strongly advise you take advantage of Happy Tapas Hour, which runs until 6pm every day. The venue is also available to hire on Sundays, whenever you like between midday and midnight. With a lively atmosphere and understated decor, Cubana offers great value food and a cracking all-round experience. Go down and see for yourself.



NOW THEN DISCOUNTS APP

NOWTHENMAGAZINE.COM/DISCOUNTS

And we're live. This month marks the grand opening of the Now Then Discounts App for Androids and Apples alike. Free to download, it's a good way of keeping tabs on and showing appreciation for the independent traders that give this city its character. Sheffield is at a crossroads that other big cities passed a long time ago, so it's absolutely crucial that we start to actively make it into a place we are proud of, rather than going with the tidal flow of chain pubs and multiplex cinemas.

The idea of the app is to encourage us all to make local shopping an everyday choice. You can browse profiles on your favourite local traders, many of whom are providing exclusive offers and discounts, which can be redeemed by showing the app as you reach the counter. There is also a handy interactive map, so you can find out exactly where all of these fantastic places are located, along with opening times and contact details. So far we already have over 100 businesses listed, including the Showroom Cinema, Record Collector, Tamper, The Milestone and Mexican Street Food Chef.

If you are an independent trader who wants to get involved, drop us a line on discounts@nowthenmagazine.com. And for the rest of us, download and install today, and appreciate Sheffield in all of its self-sufficient glory.

Be independent.
Buy independent.



SHEFFIELD LIVE TV

SHEFFIELDLIVE.ORG

Sheffield Live TV, a new local TV channel for Sheffield, launches on 23 September having raised an impressive £160,000 through a community share issue. With over 100 supporters, the funds raised will see Sheffield people, businesses and voluntary organisations participate to support local community media.

The new channel will be broadcast on Freeview channel 8, cable and online. A daily news programme will deliver the latest in-depth news from across the city, while programmes covering Sheffield music, sport, culture, arts and more will reflect the interests of local people. For original, locally made, locally relevant programming, be sure to check out SLTV on launch day later this month.

NOW THEN TEES

OPUSINDEPENDENTS.COM/SHOP

It's been a while since we printed our limited edition Now Then tees, designed by past featured artists Tom J Newell and Michael Latimer, so we thought it was high time we did a new run.

Strictly limited to 25, the white tees feature the popular front cover of our 26th issue, designed by Martin F Bedford. Lovingly printed by Yorkshire Tee, they are available in XS, S, M, L and XL sizes. You can grab one on our online shop, at Martin's exhibition at Eten Café from 1 September and at the Great Steel City Blues Revue event at Victoria Works on 4 October. Lest we forget.

SUSTAINABLE KITCHENS

SSK.UK.COM

A small, local, friendly company with a strong emphasis on customer service, the clue is in the name with Sustainable Kitchens. They design, supply and fit a range of high-quality bespoke kitchens in and around Sheffield, all the while keeping environmental impacts as low as possible.

Whether it's a simple refurbishment job or a brand new kitchen, Sustainable Kitchens work closely with customers to guarantee a design that's right for them. In using an increasing number of locally and sustainably sourced materials, they constantly work to minimise their impact on the environment and are currently going from strength to strength. Check out their brand new website for more details.

DIGITAL DEMOCRACY

25 SEPTEMBER, CASTLE HOUSE

Hosted at Castle House as part of Festival of the Mind, the Digital Democracy Debate will explore how technology and social media could give us more of a say on legislation and help us better understand the law-making process.

There will be a live debate and panel discussion including members of the Parliamentary Speaker's Commission on Digital Democracy, who are still shaping their final recommendations to Parliament. Running from 2-8pm, this event is free but registration is required on the Festival of the Mind website. Interactive and engaging, it comes highly recommended for those who are interested in how technological developments could create greater transparency, accountability and democracy in government.

UNION ST

UNION-ST.ORG

Union St is a new, unique co-working space in the city centre, a project run by local community interest company Common People, CADS and the University of Sheffield. The idea is to provide flexible working space for self-employed people and social enterprises springing up across the city. Opposite Howden House and near the Peace Gardens, there is affordable hotdesking, communal space including kitchen and roof terrace, and rooms are available for meetings, events and workshops.

Early bird membership is now available from £50 per month, and the official launch will take place on Saturday 4 October from 2pm. For more information, visit their site or catch them on Twitter - @UnionStCoWork.

WAVEFORM

KICKSTARTER.COM

Alex Szabo-Haslam's Waveform posters visualise the sound waves generated by some of his favourite tracks to create stunning and unique prints. Using traditional, hand-pulled silkscreen printing techniques, each is hand-crafted, with each bar individually drawn, leaving a beautiful finish on limited edition A2 prints, signed and numbered by the man himself.

Following a successful first campaign last year, the latest set of prints interpret classic dance music from 1977 to 2001, including tracks from Heaven 17, Daft Punk, New Order and Jeff Mills. This Kickstarter campaign is encouraging you to get in fast, with the project only set to run until 12 September, so prints may still be available to order as you read this. Go and check it out.

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SAT 4TH OCT

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2MANYDJS

SAT 11TH OCT

OHM SWEET OHM
SPECIAL REQUEST + TRIKK

SAT 18TH OCT

GROUND
JACK BEATS

SAT 25TH OCT

OHM SWEET OHM
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SHENODA

FRI 7TH NOV

IN:FLUX
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SAT 8TH NOV

ZANE LOWE + ANDY H

SAT 8TH NOV

OHM SWEET OHM
DENSE & PIKA (4 HOUR SET) & JAMES WELSH

FRI 14TH NOV

GROUND
NO ARTIFICIAL COLOURS

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BICEP + LEON VYNEHALL + WILL SAUL

FRI 12TH DEC

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LEFT AJAR

SAT 13TH SEPT

THE DUNWELLS

THU 18TH SEPT

CATE LE BON

WED 1ST OCT

NEON WALTZ

THU 9TH OCT

ELLA EYRE

SAT 11TH OCT

DREADZONE
DJ FAT PIGGY + MATT WILLOUGHBY

TUE 14TH OCT

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THU 16TH OCT

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LAURENCE JONES

FRI 31ST OCT

INDIANA

SAT 1ST NOV

HEAVEN 17

THU 6TH NOV

SAINT MOTEL

SAT 8TH NOV

KATE TEMPEST

THU 13TH NOV

THE STRUTS

TUE 2ND DEC

CATFISH & THE BOTTLEMEN

FRI 5TH DEC

THE ENGLISH BEAT FT.

DAVE WAKELING





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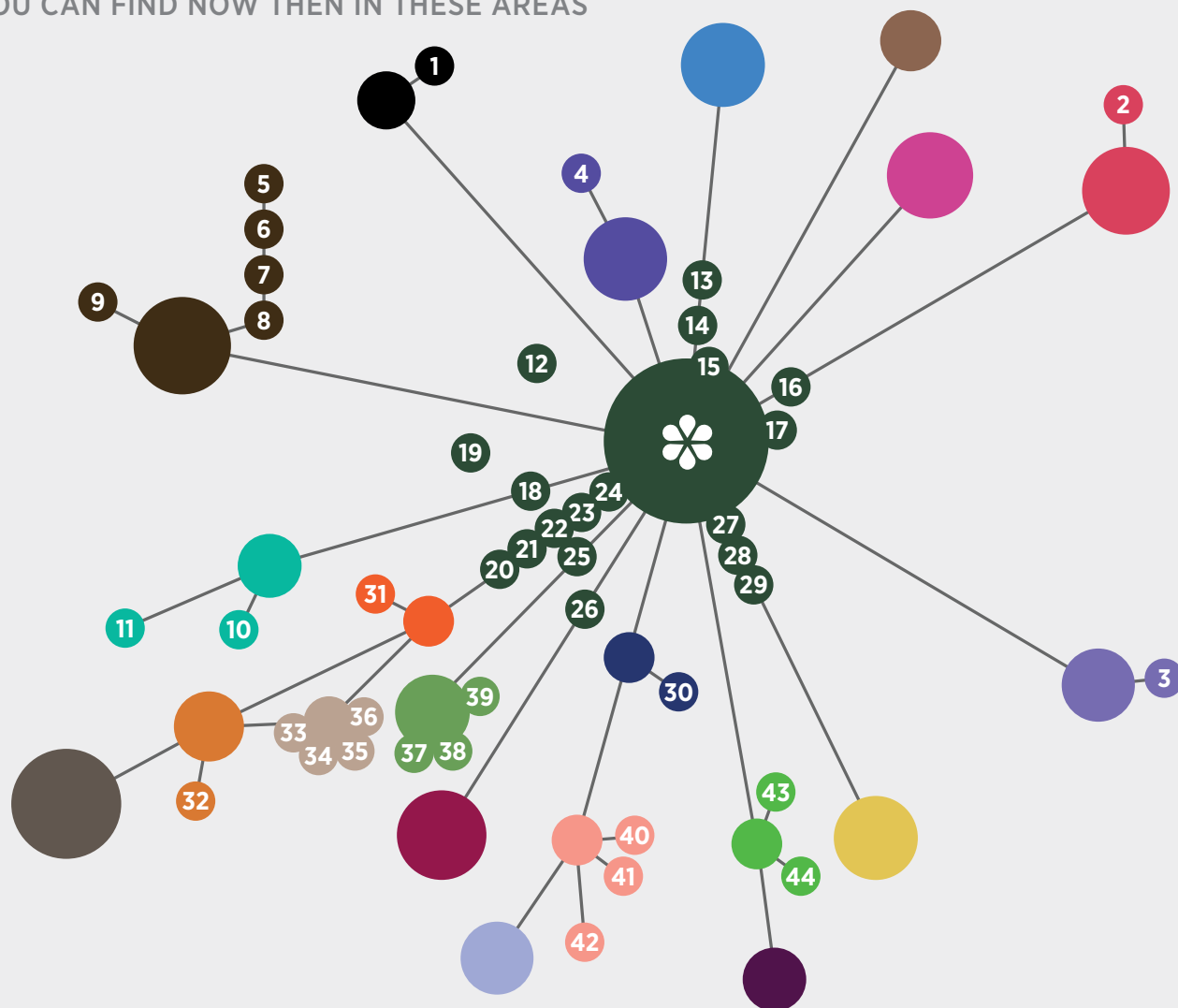
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● 2. EVOLUTION PRINT

● 3. MIRAGE

● 4. C.A.D.S

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- 6. IGNITE IMAGINATIONS
- 7. THE CLOSED SHOP
- 8. NEW YORK DELI
- 9. BEECHES

- 10. RECORD COLLECTOR
- 11. THE RISING SUN

- 12. SHAKESPEARES
- 13. MIRAGE
- 14. CUBANAS
- 15. CASTLE HOUSE
- 16. UNION ST
- 17. SMOKE BBQ
- 18. THE HARLEY
- 19. THE RED DEER
- 20. ANCHORAGE
- 21. THE OLD HOUSE
- 22. COMMON ROOM
- 23. FORUM
- 24. MOONKO

25. DEVONSHIRE CAT

- 26. CORPORATION
- 27. THE SHOWROOM
- 28. PLUG
- 29. MOOR MARKET
- S + J PANTRY
- CAKELICIOUS

● 30. PORTLAND WORKS

● 31. MIRAGE

● 32. BOOKS ON THE PARK

- 33. JAZZ AT THE LES CAR
- 34. JH MANN
- 35. 2 STEPS FISHERIES
- 36. PORTER BOOKS

- 37. THREE BEARS KITCHEN
- 38. ALT COM CAB
- 39. REGATHER

- 40. ABBEYDALE BREWERY
- 41. K KEMPKA BUTCHERS
- 42. MIRAGE

- 43. HAGGLERS CORNER
- 44. MIRAGE